

MUSICAL AND DRAMATIC LITERATURE

VOL. I.

NEW YORK, FRIDAY, NOVEMBER 12, 1880.

NO. 41.

SARAH BERNHARDT.

SARAH BERNHARDT was born, according to the register of the Paris Conservatoire, on October 22, 1844. Her real name is Rosine Bernard. Her father was a reputable lawyer in Havre, and her mother came from a good family of Jewish extraction, in Amsterdam. When hardly fifteen years old, Sarah's mother ran away from home in company with another girl, and went to Paris. Two months later she gave birth to the first of twelve children. She was not the least beautiful of a family of beautiful women.

Sarah was placed at an early age in the Convent of Grandchamp, at Versailles, and remained there until she had completed her education.

When Sarah had elected to become an actress, it was decided to send her to the Paris Conservatoire, where she was admitted in 1858. At the Conservatoire she was a pupil of Provost, of Samson, and of Beauvallet, all excellent professors of diction. After the usual course of study she obtained a second prize in tragedy in 1861, and a second prize for comedy in 1862, and she had, therefore, a right to a début at the first of the state theatres, the Théâtre Français. She made her début there in "Iphigénie en Aulide," in August, 1862, in conditions that were far from favorable. Very little notice was taken of Sarah's first appearance on that stage, which was to be the scene of her greatest triumphs, and she did not stay there long.

From the Théâtre Français she went to the Gymnase, but on the second or third night after her first appearance she did not come to the theatre at all. Search was made everywhere in vain; the newspapers printed wonderful stories about fabulous engagements in America. Meanwhile, Sarah was eating oranges at Madrid. She had written a letter of adieu to M. Labiche, the author of the piece in which she had been engaged to play, and ended it with these words, "Ayez pitié d'une pauvre petite toquée!" ("Have pity on a poor little crack-brained girl.") This was Sarah's first flight. When she returned to Paris she had some difficulty in getting an engagement in any serious theatre.

But, artiste as she naturally was, Sarah Bernhardt could not live off the stage. She bored herself to death, and finally she saved herself by an escapade more singular than all the others. She engaged herself at the Porte Saint Martin Theatre, in 1866, under a false name, to play the part of the *Princess Désirée*, in the "Biche au Bois." Nobody recognized her; but some of the critics praised her for the correct and melodious manner in which she spoke a long piece on the beauties of nature. In this piece she sang a duet with Mme. Ugalde, and took part in the choruses, like a regular third-rate artiste. It was obvious that she could not remain long where she was. She longed for *le grand art*. She went to the Odéon, then managed by Chilly and Duquesnel. To the latter she said: "I have been shown the door everywhere; but try me. I assure you there is something

there;" and she pointed, not to her brow, but to her breast. She was protected by the Academician, Camille Doucet, who divined her genius, and finally, M. Duquesnel engaged her. She made her début there on Molière's birthday, January 14, 1867, as *Armande*, in "Les Femmes Savantes." But her first real success was in the little rôle of *Joad*, in Racine's "Athalie." Her charming voice and perfect diction struck the audience

for at that time Sarah had a few fanatical admirers and a great many enemies. The fact is, that up to then she had not shown an amount of talent which justified the fuss made about her, and many people were irritated at hearing so much about Sarah Bernhardt. In the press there was a storm of epigrams, and her engagement at the Théâtre Français remained doubtful. She had already set a large proportion of decent and quiet citizens

against her by the eccentricities of her life, which to ordinary people seemed calculated; whereas, in reality, they were only explosions of her Bohemian genius. Her lodging was burned down, and the report at once became current that she had set fire to it in order to get talked about. It was about this time, too, that she conceived the idea of having a black ebony coffin in her bedroom, padded with white satin, and even of sleeping in it. In short, it was thought that the whimsical Sarah was not worthy to become a member of a society of such staid and sober traditions as the Théâtre Français, a veritable temple of art, in which the actors give themselves the airs of priests and Levites.

Her début at the Théâtre Français, in Dumas' "Mlle. de Belle-Isle," was not successful. Then the war broke out around her once more with fresh vigor. In entering the Comédie Française Sarah had trodden on the toes of many people. When she first came there she had been ready with her hand; now she was ready with her tongue. After "Mlle. de Belle-Isle," Sarah tried rôles in the ancient and modern repertory, and each rôle was the occasion of an epic battle in the newspapers. She succeeded fairly in "Phèdre," and especially in Voltaire's "Zaïre," which was one of her triumphs; but her first really undisputed success was in the rôle of *Berthe de Savigny*, in Octave Feuillet's "Le Sphinx." After this creation she became the idol of the picked public as well as of the general public. The picked public consists of the "good company," aristocrats and high-born folk, who have a box at the



with admiration. At the Odéon Sarah Bernhardt played a number of rôles with varying success. Her first really great triumph was the rôle of *Zanetto*, in Coppée's "Pasant," to which, as the author says, she lent "the prestige of her exquisite blonde beauty, and of her talent so full of elegance and of grace." (This was in January, 1869.) The success of *Zanetto* was immense, and Sarah was fêted and lauded to the skies. No benefit performance, no soirée, was complete unless *Zanetto* came and recited her lovely Italian romance.

After the Franco-Prussian war, when the theatres reopened, Victor Hugo's "Ruy Blas" was revived at the Odéon, and the rôle of the weary and melancholy Queen was given to Sarah Bernhardt. After the very first act Victor Hugo proclaimed her to be the very ideal *Doña Maria*. The brilliancy of her success in "Ruy Blas" attracted the attention of M. Perrin, who had begun his campaign for the renovation of the hitherto indolent Comédie Française. But she did not come to the Comédie Française at "one fell swoop," as most of her biographers pretend. It was indeed some time before M. Perrin engaged her,

Français on Tuesdays regularly all through the season. It is the same public that is found on subscription nights at the opera. Hitherto the *habitués des mardis*, as they are called, had been rather hostile to, or at least unsympathetic, toward Sarah. Having won them over, her triumph was complete. Henceforward she held the public and the connoisseurs under her spell.

Her other creations are: *Berthe*, in "La Fille de Roland;" the wonderful creation of the blind old woman in "Rome Vaincue;" *Cherubin*, in the "Mariage de Figaro;" and *Mrs. Clarkson*, in "L'Etrangère." On November 21, 1877, Victor Hugo's famous piece, "Hernani," was revived at the Comédie Française, and Sarah Bernhardt's interpretation of *Doña Sol* spread her fame all over Europe; it had already reached America. In *Doña Sol* and, subsequently, in *Maria de Neubourg*, the Queen in "Ruy Blas," Sarah Bernhardt realized Victor Hugo's ideal; she was a marvel of grace, of tenderness, of living poesy; her voice was music itself. Henceforward no one disputed her glory, but proclaimed her the greatest actress of the day, and people came from the ends of the earth to see her.

CORRESPONDENCE.

Matters at Home and Abroad.

[CORRESPONDENCE OF THE COURIER.]

NEW YORK, November 10, 1880.

THE programmes or opera books given away "outside" and sold "inside" the Academy of Music, have been the subject of much discussion and dispute of late. Like the occasion of most bickerings, the condition of things remains *in statu quo*, and will probably keep thus to the end of the season. It is asserted by those who have the "outside" show that the books given away are equally as correct and good as those sold "inside," although the latter cost twenty-five cents apiece. It seems as if the whole affair was for the patrons to decide. If they care to pay the price of a dinner instead of accepting a free lunch, as it were, they certainly are at liberty to do so. But the real fighters are the "insiders" who have the programmes to dispose of, for every one of the books accepted from the "outsiders" by the frequenters of the opera very naturally takes a quarter out of their pockets and of the manager who supplies them. Thus it is scarcely to be wondered at that they fight and grumble, and grumble and fight. It is with them a struggle for existence—and existence is intensely dear to most of us. A continued fight is a continued excitement, which is the spice of life. Therefore I advise the contending parties to keep it up. *Nil desperandum!*

I have seen Joseffy's arrangement of Gilmore's "Columbia," and must say it is very effectively done, and will undoubtedly tend to make the "anthem" more popular than it has yet become. It is not very difficult, and can be aspired to by every amateur pianist in the country who possesses more than average execution. The question which presents itself is, which has done the other the honor—Gilmore Joseffy, or Joseffy Gilmore? The answer to this query can well be left to the enlightened musical public, which can tell a good thing from a bad one.

An important European event is the coming publication by Breitkopf & Härtel of a complete edition of the literary writings of the great Franz Liszt, together with all of his musical compositions. Liszt's writings will be introduced by a biography, compiled by L. Ramann, and will have for a title "Franz Liszt as Artist and Man." The following is a list of the volumes in press: "Music of the Gypsies," "Life of Chopin," "English, French and Italian Compositions," "Essays on Richard Wagner," "Essays on German Masters," and "Essays and Letters on Miscellaneous Musical Topics." The essays contain opinions on a number of important works by the greatest classical and modern composers. The letters are addressed to George Sand, Heine, Berlioz, and a goodly number of other well known authors and musicians. The compositions include a great number of Liszt's celebrated fantasies, and wholly original works. Portraits of the masters will be also included in the edition. Here is an undertaking of the highest importance, one which only a renowned and wealthy house could hope to commence and bring to a successful termination. Musicians who are German scholars will welcome heartily the issue of the works announced above, especially if they are advanced thinkers and belong to the adherents of the "Music of the Future." As Liszt is intensely modern, so his best appreciators and warmest admirers will be found in the ranks of these advanced thinkers and adherents.

I see it now stated that at the Alhambra, London, "Mefistofele" was given, although not that by Boito, but a new arrangement of Hervé's "Petit Faust," with English words by Maltby. Thus has Boito had to suffer for his greatness, and might well cry, "Save me from successes!" The tendency to burlesque every work which has achieved a certain popularity is so strong that nothing short of making "burlesques" a criminal offence would have power to put an end to the custom. As this is not a probability, if a possibility, authors who have gained a hold upon the public by certain works have to accept with the best possible grace the indignity or compliment (whichever a burlesque may be termed) offered them by managers.

What are termed "request concerts," have been recently tried at the Metropolitan Concert Hall. Of course, the programmes thus made up are never of a very high order, for the musical taste of the multitude is not what enthusiasts of the "divine art" would like it to be. This class of concerts, however, serve a useful purpose, because they create an interest in music in a peculiar way, by permitting the patrons of the place to choose the works the majority of them would like to listen to best. Hans von Bülow made similar experiments in England some few years ago, which at that time were very novel, and served to indicate not only the general taste of the concert-going public, but also tickled its vanity. Rossini's light

overtures and Mendelssohn's tuneful symphonies commonly receive the largest number of votes for music of that genre. It would be curious and, perhaps, not altogether profitless, if the experiment could be tried in eight or ten of the chief cities of the world, for it would furnish musicians with some important statistics with regard to the prevailing taste existing at present in various countries. In this way, the "musical requests" of the citizens of London, Paris, Berlin, Vienna, &c., &c. could be compared, and a broad generalization from them be made, which would not be wholly without benefit to future musical historians. What would the old classical masters think of "request concerts?"

A sensation in Italian theatres seems necessary to the life of the performance. For instance, at the Politeama, Rome, at the representation of Wagner's *Rienzi*, a listener at the time the fight takes place, began to cry out, "Long live Garibaldi," and no expostulations whatever could make him cease; so that he had to be turned out of the theatre. No doubt he thought he had done a patriotic act, which was utterly unappreciated by those around him, for what was the music compared with the feeling and sentiment expressed in that earnest and continued cry "Long live Garibaldi?" Another interruption recently occurred at the Politeama, Livorno, where an effort was made to suppress, by hisses, an operetta company. A custodian of the peace had to interfere, amid a perfect storm of shouts, whistlings and hisses, so persistent that the performance had to be brought to a close. Either the troupe must have been very execrable or the audience particularly ill-natured. Another sensation occurred at the Dal Verme, Milan, nothing more or less than a fight between a cavalry officer and a citizen, which set the public ruminating on the probable cause. The affair was put an end to by the colonel. Still another affray happened at the Arena Nazionale, Firenze, at the representation of "Pompon," with the operetta company directed by Bergonzoni. It was an orchestral uproar. Seats, trombones and double basses were thrown around, and showers of blows were given, with the usual result of bruises, &c. But all ended when the carabinieri interfered. Some women had fainted, and the belligerent musicians disappeared. It would seem, from all these occurrences, that pretty lively times prevail in Italian theatres, and that the audience often views more than it pays for. The causes which lead to such exhibitions are generally very unimportant.

No one is surprised when a famous actress like Sarah Bernhardt makes her debut in this country, to see advertisements inserted in newspapers for choice seats; but it is a surprise when symphony concert tickets are advertised for. And yet this has happened in England. In a late issue of the *Manchester Examiner* the following notice actually appeared: "Hallé concerts. Two good reserved seats wanted in the pit. Address X." Viewing this as a fact, Manchester must be a fortunate city, and Hallé a more fortunate manager. With symphony concerts generally the reverse of the above is the case, as the manager has to liberally advertise in order to get a fair audience together. The foregoing advertisement, at least, proves that there are a few persons who will freely pay for the privilege of hearing music of the highest class. But, of course, to a true lover of classical music, where he sits is generally a matter of indifference.

At the Grand Theatre of Lyons the *claque* has been suppressed. That city is to be congratulated upon this forward step. An Italian journal remarks that in Italy, instead of the *claque* being suppressed, that fine institution is extending itself and being brought to a high state of perfection. The press is also a *claque* in another sense. It is evident that half of the reported successes are bogus ones, because most of the works and singers so much lauded on their first appearance remain, if not unknown, in the mediocre rank.

Dr. Pearce's opera, "La Belle Americaine," is no longer a current topic. Has he put it in a glass case for "present preservation" and "future presentation?"

The *Voltaire*, Paris, contains a notice which must be a joke. It says that the King of Bavaria has lived in the strictest incognito in Paris for eight days, dwelling underneath the pavement of the *Magazines Reunis*, where in less than one day there was improvised a hall in the form of a theatre and a rose-colored bedchamber, precisely as at the Castle of Wallenstein. His sojourn in the French capital was for the purpose of studying and examining plans and projects for a large theatre capable of containing 10,000 or more spectators, which his Majesty intended to have built in Paris, in order to give the new music of Wagner there. If such an absurd plan were carried out, it could well be denominated the Paris "Theatre of the Future." So many paragraphs are manufactured without even having rumor for a foundation that deeds alone convince the wary and skeptical. The paragraph above reads like a *canard*, and a big one at that. CHRONICLER.

A Sacred Concert in Mobile.

[CORRESPONDENCE OF THE COURIER.]

MOBILE, Ala., November 8, 1880.

A SACRED concert was given in Trinity (Episcopal) Church on the 28th ultimo, for the purpose of raising funds to defray the expense incurred by removing the organ from the church into the gallery, at the opposite end of the building. I have stated in a previous letter the cause which necessitated this removal. Critically speaking, there was much in this concert to praise, and almost as much to condemn. I am, unfortunately, one of that mordacious kind of fellows, who believe that an amateur performance of any kind, where money is charged for admission, comes as much within the purview of criticism as one of a more professional and pretentious kind: and I attended this concert with the determination to apply the knife, where, in my impartial judgment, I thought it was needed. Among the selections which deserved praise, I will mention the two soprano solos by Laura Johnson and Claude McCord. Both of these young ladies are native Mobiliennes. It was, I believe, their first appearance in public. Their voices are fresh, well compassed, and full of sympathetic feeling. They sang their solos surprisingly well. I predict for these young ladies a brilliant future, provided, in trying to reach the summit of their ambitions, they do not run too fast and climb too high. There is such a thing as "enthusiasm," and there is its antithesis "judgment," and unless the latter is permitted to exercise a restraining influence on the former, the young aspirant for artistic fame will find her task one of Sisyphean difficulty and disappointment. Miss Berg, another home cantatrice, sang an alto solo with all the grace and finish which characterizes her singing. Of the choruses, "The Heavens Are Telling," from the "Creation," was very effectively sung. Another from an opera by Maurice Strakosch, was also sung with telling effect. "Mighty Jehovah," by Bellini, a brilliant and richly instrumented chorus, was very satisfactorily sung. There seemed to be a want of decision and confidence on the part of the singers, and the organist, perceiving this, made the instrument predominate to such a fortissimo extent that their voices were overpowered by the cataclysm of sound which proceeded from two thousand pipes. Mme. Kowalewski presided at the organ, and manipulated the instrument with consummate skill. John S. Holmes played an Andante in A flat, by Pachaly, and Dudley Buck's "At Evening," both gems of rare and exquisite beauty.

MAGNOLIA.

The Scranton Philharmonic.

SCRANTON, Pa., November 9, 1880.

THE musical season in this city was fairly opened by our Philharmonic Society, on the evening of November 4, on which occasion they presented "The Sorcerer" and "Trial by Jury" in a manner which reflected credit upon all who participated, and especially upon Prof. C. B. Derman the director. Our musical loving people feel a just pride in this society, which each season presents new novelties, and always in the best style.

The following is the cast of the opera as given by the society:

DRAMATIC CHARACTERS.—*Sorcerer*.
Sir Marmaduke Pointdextre, an elderly baronet...G. A. Jessup
Alexis, of the Grenadier Guards, his son...E. J. Smith
Doctor Daly, Vicar of Ploverleigh...W. M. Manchester
Notary...E. E. Wells
John Wellington Wells, of J. Wells & Co., family sorcerers...C. F. Whittemore
Lady Sangazure, a lady of ancient lineage...Mrs. C. B. Derman
Aline, her daughter, betrothed to Alexis...Miss M. M. Hackett
Mrs. Partlet, a pew opener...Miss Nellie Hoyt
Constance, her daughter...Miss Emma Sailer
Chorus of Peasantry.

Trial by Jury.
Judge, baritone...G. A. Jessup
Plaintiff, soprano...Miss Josie Rogers
Counsel for Plaintiff, tenor...C. F. Whittemore
Defendant, tenor...E. J. Smith
Usher, bass...Winn C. Stone
Foreman of Jury, bass...W. M. Manchester

Bridesmaids...Miss Rebecca Rankin
Mrs. W. H. Whyte
Mrs. E. E. Wells
Mrs. Chas. Watres
Miss Emma Foote
Miss Jessie Smith
W. M. Manchester
W. T. Hackett
James Gray
F. W. Lange
Jury men...Dr. L. M. Gates
E. E. Wells, the member from the rural districts

...The Swedish Lady Vocal Quartet, consisting of Fräulein Emma Larson, soprano; Fräulein Ingeborg Löfgren, mezzo soprano; Fräulein Inga Ekström, first contralto, and Fräulein Anna Cedergren, second contralto, that is giving concerts in Maine, will return to New York next month. This quartet should not be confounded with the European Swedish Quartet which was lately dissolved.

Gilmore's Concert at the Twenty-second Regiment Armory.

LAST Tuesday evening, November 9, Gilmore's Band gave a concert for the purpose of raising a fund to purchase uniforms to be worn by the members of his band on all professional engagements outside of regimental duties. Quite a large number of people were in attendance, and seemed to appreciate the music performed. The band, as usual, played all their selections with vigor and crispness, but the place is not calculated to bring into prominence the beauties of the band's playing.

The "Rienzi" selection was the best piece rendered by the band during the evening. Signor Raffayolo was encoered in his euphonium solo. Signor de Carlo's piccolo solo was, as usual, redemanded. Christian Fritsch sang Abt's "Good night, my child," with more charm than usual, and received a hearty encore. Constantin Sternberg played his selections on the grand Weber piano with grace, fluency and effect. His own "gavotte" pleased very much. Emily Spader sang the grand aria from "Il Trovatore" "Tacea la notte," and succeeded in drawing from her listeners great applause for her effort, as well as being forced to respond with an encore selection "Comin' through the rye." She displayed a good deal of talent, sang easily, even in the florid passages, and, what is very rare, did not ruin her singing by a too free use of the nasty vibrato. Her intonation is also true, not too common a quality nowadays, and she possesses, besides, a certain intelligence which experience and age will broaden. She did not exhibit any disagreeable mannerisms, but sang naturally and gracefully. She has a good natural voice, which can be cultivated with excellent results, and although her dramatic power seems now limited it can be greatly strengthened by study, with the superaddition of a far more varied and well directed expression. In short, she has the fundamental gifts upon which can be based a structure of high artistic value. Let her study well for a year or two, and she will not fail to become a valuable acquisition to our operatic and concert singers.

The first of a series of Saturday evening promenade concerts will take place on Saturday evening, November 20, in the armory, Gilmore's Band supplying the music. They should prove successful.

The following is the full programme of the concert reviewed above:

1. Grand Festival Overture, on the "Star Spangled Banner".....Dudley Buck Band and Chorus.
2. Concerto for euphonium.....Raffayolo Signor Raffayolo.
3. Song, "Good Night, My Child".....Abt Christian Fritsch.
4. Grand Selection, "The Gems of Rienzi".....Wagner Band.
5. Piccolo solo, variations on "Spring, Gentle Spring".....Rivière Signor de Carlo.
6. Grand Aria, "Il Trovatore".....Verdi Emily Spader.
7. Chorus from the "Creation," "The Heavens Are Telling".....Haydn Chorus and Band.
8. Piano Solo.
 - a Fugue, G minor.....Rheinberger
 - b Gavotte, op. 20.....Sternberg
 - c "Nightingale" (Russian song) transcribed.....Liszt
 - d Valse (cadence by Sternberg).....Chopin
 - e Impromptu, "The Hunt".....Rheinberger
9. Musical Review, "Melodies of the Day".....Rivière
10. National Anthem, "Columbia".....Gilmore (One year ago this evening, November 9, "Columbia" was written.)

Emily Spader, Chorus, Band and Drum Corps.
Conductor.....P. S. Gilmore
Accompanist.....C. E. Pratt

The chorus was not very effective, but no doubt did its best. The band was more than it could overcome, and, consequently, it was not heard all the time it should have been. Gilmore's National Anthem, "Columbia," was well rendered and equally well received. Dancing was the feature after the concert.

Saalfeld's First Ballad Concert.

LAST Monday night the first of Saalfeld's ballad concerts took place in Steinway Hall. Joseffy was to appear, but owing to indisposition his place was acceptably supplied by Miss Copleston. Campanini sang with the *slancio* and grace for which he is so noted, and was received with much warmth by the audience. His selections were an aria from "Aida," and for an encore, the favorite melody from "Rigoletto" "La donna è mobile," also the "Di Pescatore," from "Lucrezia." One of the best received pieces of the evening was a duet from "Favorita," sung by Campanini and Mlle. Belocca, which succeeded in drawing the greatest applause from all in the house. The violinist, Miss Jeanne Franke, played with much taste and expression, and her solos were well received. The violoncellist, Mlle. Marie Geist, exhib-

ited some talent, and succeeded in pleasing her listeners. The Philharmonic Club's three additions to the programme contributed much to the pleasure of the entertainment, the pieces by Bicet "Adagietto" and Bazzini "Gavotte," being especially well received. Liszt's "La Regatta Veneziana," played by Miss Copleston, won for the fair pianiste a hearty encore. An event of the evening was Mlle. Belocca's rendering of Ardit's "Page's song," which she sang in English. The concert must have been a gratifying success to the manager, Mr. Saalfeld, who is doing a good work by offering the general public good popular concerts of a kind always interesting.

First Symphony Concert.

LAST Saturday evening, November 6, the Symphony Society, under the direction of Dr. Damrosch, gave its first concert of the season at Steinway Hall. A good audience was in attendance, considering the state of the weather, which was intensely disagreeable.

The opening number on the programme, Beethoven's overture to "Egmont," received, upon the whole, a very fine interpretation; but the "Introduction" would have been more effective if it had been a little more precise. The opening chords are not easy for a large number of instrumentalists to attack exactly together. The finale or coda in F major sounded brilliantly enough, but it is a trifle commonplace for Beethoven, exactly as is the opening subject of the last movement (C major) in the Fifth Symphony.

As to the Brahms Symphony (No. 1, C minor), it was played with more vigor than any other orchestral selection, not excepting Liszt's symphonic poem "Mazeppa." In the slow movement (E major), the effect of a syncopated passage was greatly lessened by the oboe and clarinet solos and the accompanying strings vainly endeavoring to keep in accord with each other. The passage is quite difficult to perform smoothly and accurately, but it might have been played with less apparent effort. The remainder of the movement was carefully and expressively rendered, while the "poco allegretto e grazioso" was eminently satisfactory. The last movement is the most effective of all, but it is the least original and most ordinary, except as a piece of intellectual writing. The symphony was well, but not enthusiastically, received. The ideas lack freshness, whatever may be said of their presentation and remarkably effective orchestration.

Liszt's "Mazeppa" seems to be one of the least truly interesting of that composer's symphonic poems, yet perhaps one of the most peculiarly effective. The use of the cymbals is very novel. The orchestra conquered the difficulties with commendable ability. No one would care to hear "Mazeppa" twice consecutively.

George Henschel sang a scene from Handel's "Alexander's Feast," and an aria from Weber's "Euryanthe." An opinion has been given before of his singing in these columns. His voice is naturally a fine one, and has been vigorously cultivated. He has a good, effective style, minus disagreeable mannerisms, generally a singer's bane. His vocalization is pleasantly free from effort, but sometimes a trifle indistinct. His intonation is welcome to all who have true ears; yet, on the night in question, in several pieces certain passages were noticeably under the true pitch. In slow and expressive passages his delivery bordered on the sluggish. Notwithstanding all these minor faults, Mr. Henschel is a very superior artist indeed, possessing more intellectuality and cultivation than most singers, and he is besides a vocalist, a pianist of more than ordinary ability, and a composer of unquestionable talent. All these gifts and acquirements help his conception and interpretation if not his voice. His best effort was Schumann's song, "The Two Grenadiers," which was given as an encore, and which brought down the house. He certainly could not complain of his audience, for he received an indiscriminate ovation, being called and recalled, applauded and reapplauded, roared at and re-roared at; all of which demonstration he received with the best of unaffected grace.

Dr. Damrosch deserved the recognition spontaneously tendered him.

Brooklyn Park Theatre.

THE Soldene English Comic Opera Company opened at this theatre last Monday night, November 8, representing the "Trial by Jury" and Hervé's opera, "Chilperic." The former opera was given with much gusto, and drew forth in many parts much applause. The characters were impersonated by Messrs. West, Marshall, Olmi, Appleby and Campbell, and the Misses Rose Stella and Alice Irmus. "Chilperic" brought forward Soldene herself, who played the part of the title rôle, winning from her listeners the applause always formerly accorded her. She sang and acted the part with much ease and abandon, which proved she had not lost the public admiration. The scenery and costumes were quite good.

Miss Soldene has not appeared in Brooklyn for four years, and was, therefore, somewhat of a novelty to the public, which accounted for the large audience present. She received two or three hearty encores during the evening. "Trial by Jury" and "Geneviève de Brabant" were performed on Tuesday night, every other night in the week having a change of programme.

Bizet's "Roma."

A MORE than ordinary interest was created in a recent concert at the Crystal Palace, London, by the first performance of an orchestral suite by the author of "Carmen." The title of Bizet's work sufficiently indicates the idea it is intended to render. The life and history of the capital of the world vividly impressed the young artist during his sojourn in Italy as the prize scholar of the Conservatoire, even as they had Berlioz under similar circumstances many years before. To those who doubt the utility of the "Prix de Rome," no more conclusive answer can be given than is contained in Bizet's picturesque suite or in Berlioz's "Harold in Italy," to which the work of the latter and less powerful master shows in parts a kind of elective affinity. Bizet's "Roma" is in the catalogue of his works classed as a "suite," but Weist Hill states that in a MS. score formerly in his possession it was called by its author "Symphonie No. 1." To the name symphony it is indeed entitled both by the number and the structure of its movements. The introductory andante in C major which opens the work, is full of what the Germans call by the untranslatable term "stimmung." To those fond of poetical commentaries it may represent the first solemn impression of the great city, from which, however, we are soon carried into the full stream of Southern life, rendered by an allegro agitato in the minor key. Thence follows theme in rapid succession, each well characterized by dint of striking orchestration, the treatment of the strings, in one place, reminding one slightly of the Venusberg music in "Tannhäuser." After an effective climax the musical waves begin to recede again, and so back to the opening andante with some changes in the orchestral treatment. The quaint and pretty effect of the chromatic runs of the divided and muted strings should be particularly noted. The second movement, which takes the place of the scherzo is from beginning to end a charming conception, marked by graceful rhythms and piquant instrumentation. The lovely melody of the trio is in admirable contrast with these light and airy strains. The andante molto in F which ensues commences with a striking reminiscence of Beethoven's Ninth Symphony—a circumstance very pardonable and, indeed, creditable in the young French composer. A second theme in the key of the dominant plays a conspicuous and somewhat puzzling part in the remainder of the symphony. It is of a very simple character—so simple, indeed, that a modern composer would scarcely have invented it. The idea of an Italian folk-song immediately suggests itself but for the fact that the character of the melody is, as the programme justly remarks, of an English, or at least northern, rather than of an Italian type. It, indeed, faintly resembles the Danish national hymn, "King Christian." The mystery is increased by the various uses to which the melody is put. In the slow movement, surrounded by a wavy accompaniment of triplets on the harp and other instruments, it might possibly stand for the canto fermo in some sacred piece of music or for one of the hymns played by the pifferari before the images of the Madonna. But in the final allegro the same tune reappears, played *con franchezza* and fitting in with the rhythmical life and vigor of the carnival scene which is here represented. However this may be, the fact remains that Bizet's suite is one of the most charming, if not of the most profound, specimens of modern orchestral compositions. Considering the age at which it must have been written it is, indeed, one of the most striking manifestations of its composer's genius, nipped, alas! when but one of its fruits had been fully matured.—Herald.

Mario Tiberini.

MARIO TIBERINI, the great artist and true gentleman, died in a lunatic asylum on October 16, aged 52 years, at Reggio, Emilia, after a long and painful illness. The poor Mario was destined by his parents to a liberal profession, from the time that he studied at the Roman University. Thus he commenced by being a business man before an artist; but irresistibly attracted by a passion for art, in the autumn of 1852 he began his artistic career with brilliant success at the Argentine Theatre, Rome, in the rôle of *Idreno* in "Semiramide." Successively at Palermo and Naples, the ignorance of impresarios and the envy of a companion conspired against him, which decided him to accept a contract for six years for America, where he was so much pleased to acquire the surname of the "Rubini of America." He returned to Europe, and at Barcelona married the celebrated Angiolina Ortisani. Afterwards his triumphal career was continued in the greatest European theatres. It would be no benefit to enter here into particulars concerning the great talent, the consummate art, and the true artist's soul of Mario Tiberini, because—singing every style of work—he was able to raise the most select audience to a pitch of enthusiasm. To this day many persons have a lively remembrance of him. With a profoundly sad heart the world takes a final leave of this noble and grand artist, who will ever be considered as one of the greatest singers the present century has produced.

MUSICAL NOTES.

.... "Cinderella" died at Booth's Theatre last week.

.... Dudley Buck's comic "Deseret" was played at Pike's Opera House, Cincinnati, this week.

.... "Lawn Tennis" has made a decided hit in Chicago. It is one of the best pieces of its kind in existence.

.... Miss Swain, who has been singing the part of *Josephine* ("Pinafore") in Richmond lately, is a Mobilienne.

.... Emma Kissel, a young violinist of merit, plays every evening at Theiss' concerts, in Fourteenth street.

.... It is said of many a promising musician that he would have made his mark if he had not married a woman of society.

.... The concerts given at Wells College, Aurora, N. Y., of which Max Piutti is the director, are generally of a high character.

.... Johann Strauss' latest opera, "Prinz Methusalem," as performed at the Thalia Theatre, has proved as great a success as "Boccaccio."

.... P. S. Gilmore's Twenty-second Regiment Band, with a number of assisting artists, gave a concert at the regimental armory on Tuesday evening.

.... Bizet's new suite for orchestra, entitled "Roma," was performed for the first time in this country at the Metropolitan Music Hall on Thursday evening.

.... Emilio Belari, formerly one of the principal tenors of the Théâtre Italien of Paris and the Theatre Royal of Madrid, has arrived in this country on a professional visit.

.... Campanini is credited with saying that Gounod's "Faust" ought to have been called "Margherita" and Boito's "Mefistofele" ought to have been called "Faust."

.... The Emma Abbott Opera Troupe was in Mobile during the last week in October, and gave "Lucia," "Carmen," "Trovatore," and Gounod's "Romeo and Juliet."

.... Manager Henderson has leased the Brooklyn Academy of Music for Thanksgiving week, and will produce "The Pirates of Penzance," with the original chorus and scenic effects.

.... Prizes have been awarded to John H. Cornell and Caryl Florio for anthems for the use of the choir under the direction of George G. Rockwood at the Church of the Holy Trinity.

.... Mme. Constance Howard has arranged to give two piano recitals next month, with the co-operation of S. B. Mills, Herman Brandt, E. S. Lansing, Emily Winant and Mrs. Buxton.

.... A. H. Morehead, of Richmond, Ind., has had in training seventy-five voices for some time, studying Mozart's Twelfth Mass, which was given on the 9th and 10th, with a full orchestra.

.... Mme. Donaldi, soprano, is to make her debut in New York on the 19th inst. in a concert, in which she will be assisted by Franz Rummel, J. Levy, and an orchestra conducted by Mr. Dietrich.

.... There were some additions to the usual orchestral concert at Metropolitan Concert Hall, last Sunday night, in the singing of Miss Lorenz, soprano; Signor Villa, tenor, and Signor Orlandini, baritone.

.... Frederick Bechtel, of Brooklyn, has composed an opera which he entitles "Alfred the Great." Selections from the same are to be given at a concert in the Brooklyn Athenaeum on the 16th inst.

.... S. B. Mills will give an evening piano recital in Steinway Hall during the month of January next, to be followed by three matinee recitals during the same month. He is preparing some brilliant programmes.

.... Max Bruch's grand oratorio, "The Lay of the Bell," was performed by the Euterpe Society of Hoboken, at the First M. E. Church, in that city, on Thursday evening, November 11, in celebration of Schiller's birthday.

.... The Rionda Concert Troupe, consisting of Mme. Rionda, Louise Obermiller, Gabriel Marie, Mr. and Mrs. d'Hubert, Mr. de Barbé, Adèle de Barbé, a child pianist, and Leon Heyman, arrived on Sunday on the steamer England.

.... Mrs. Zelda Seguin, having recovered from her recent indisposition, has rejoined the Emma Abbott Opera Company. The latter play in Nashville this week. It is reported that they have met with much success throughout the South.

.... Mr. Saalfeld has completed arrangements whereby the appearance of Herr Joseffy is assured at six of the coming Saalfeld concerts. At the first of these, which will be given November 22, he will be assisted by a full orchestra under the direction of Signor d'Auria.

.... The Epstein Brothers, under whose direction "The Chimes of Normandy" was recently given in St. Louis with so much success, are natives of Mobile, Ala. Their father was for many years the Jewish rabbi there. Marcus, the elder of the brothers, was in Leipzig two years.

.... The Grand French Opera Company, organized by G. de Bauplan for a season of four months, gave the initial performance at the Théâtre de l'Opera, New Orleans, last Mon-

day night, "Robert le Diable" being successfully rendered in presence of a large and fashionable audience. **PREP.**

.... A recent Chicago *Tribune* speaks thus of the first performance in that city of Strauss' operetta, "Die Fledermaus": "Seldom before has such a crowd turned out to witness a German performance as that which filled McVicker's Theatre last evening. Long before the curtain rose, standing room was at a premium, and many were unable to gain admission. The magnet which wielded this powerful attraction was the first performance in this city of Johann Strauss' celebrated operetta, "Die Fledermaus" (The Bat). The fact alone that Johann Strauss, the unrivaled composer of "The Blue Danube" and other matchless dance pieces, composed the music to this operetta is sufficient guarantee that it is a fine musical production. It is a gem in every sense of the word, and his enchanting waltz melodies permeate the entire work. The text is from the French of Meilhac and Halévy, and is very witty and full of sparkling fun. This operetta, taking everything into consideration, is far above the average of operettas and opéra bouffes performed in this country, and it is surprising that it has never yet been attempted on the English stage. If it was, it would certainly take better than "Pinafore" or "Fatiniza." But much of the success of the operetta depends upon the performers. It not only needs good singers, but first-class actors, the latter more than the former. Those upon whose shoulders rested the burden of last evening's performance cannot be said to be great singers, with the exception of one or two, but they were all first-class actors. In fact, the acting was so good that the shortcomings in singing could well be overlooked."

.... The first public rehearsal of the Philharmonic Society of New York will take place at the Academy of Music this afternoon, to be followed to-morrow evening by the first concert. The orchestra, under the direction of Theodore Thomas, will consist of not less than 100 performers, and for special occasions during the course of six public rehearsals and six concerts will be still further increased. The programmes will contain important novelties, procured by Mr. Thomas in Europe especially for these concerts. Beethoven's Ninth Symphony will form an important feature of the season. At the first rehearsal and concert on Saturday evening Rafael Joseffy, piano, and Max Schwarz, viola, will be the soloists. The programme is: Symphony Eroica, op. 55, Beethoven; Concerto for piano, Henselt; Introduction, third act, "Die Meistersinger," Wagner; Harold Symphony, Berlioz.

.... The Philharmonic Society will open its thirty-ninth season with a public rehearsal this Friday afternoon, to be followed by the first concert to-morrow evening at the Academy of Music. Theodore Thomas, who will again be the conductor, promises to produce a number of novelties in the course of the winter. The programme for the first concert contains Beethoven's "Symphony Eroica;" Wagner's Introduction, third act, "Die Meistersinger;" Berlioz's "Harold Symphony," and a concerto by Henselt, the piano part of which will be performed by Mr. Joseffy. The orchestra will, as usual, number about 100 of the ablest musicians of this city.

.... Florence Copleston, pianiste, gave the first of a series of three piano recitals at Steinway Hall, on Tuesday afternoon. In addition to an elaborate programme of piano solos, Miss Copleston played, with Franz Rummel, Reinecke's "Impromptu," on a theme from Schumann's "Manfred," for two pianos, and Mrs. Rice-Knox sang the "Slumber Song" from Bach's Christmas oratorio. The affair proved to be quite enjoyable to all those who were present, and considerable applause was lavished upon the concert giver, who seems to have much improved since she first made her debut in Chickering Hall.

.... Marie Roze's recent singing in Boston is thus spoken of by the *Herald* of that city: "Her voice is much rounder and fuller than when she last sang here; it retains all its purity and sweetness, and the same ease and grace characterize her efforts as formerly. As indicated, it would be difficult to overstate the enthusiasm of the audience, which showed most plainly the lasting hold the lady has upon the musical public of this city."

.... The programme of the concert at Koster & Bial's last Sunday evening comprised a number of popular selections, among them Rudolph Bial's "Baby Polka." The fifth Wagner concert was given on Tuesday. Wilhelmj, the violinist, Constantin Sternberg, the Russian pianist, and Letitia Fritsch, the vocalist, have been engaged to give a series of concerts, in conjunction with the orchestra, beginning on the 5th of December.

.... The first public rehearsal was given by the Brooklyn Philharmonic Society, at the Brooklyn Academy of Music, on Friday last. Only the orchestral part of the programme was performed. This included Beethoven's Eighth Symphony, Wagner's "Siegfried Idyl," and the "Harold in Italy" symphony of Berlioz. Theodore Thomas conducted the orchestra of seventy-five pieces. The second rehearsal takes place November 19.

.... Next Sunday evening, at the Academy of Music, her Majesty's Opera Company will sing Rossini's "Stabat Mater," which will be followed by a miscellaneous concert. The soloists will be Valleria, Cary, Swift, De Belocca, Campanini, Ravelli, Galassi and Novara. In the course of the

concert following Mme. Swift will sing for the first time an Ave Maria—"Ave Stella del Mar"—written for her by Mariani.

.... The first of Anna Bock's three piano recitals will be given at Steinway Hall to-morrow (Saturday) afternoon, the 13th inst. The programme is promising; and it is announced that this excellent young pianist will have the assistance of Mr. Brandt, violinist, and Mr. Muller, violoncellist.

.... Miles' Juvenile Opera Company, composed of forty-five children, gathered from Haverly's Juvenile Pinafore Company, the New York Opera Company, and Miles' Pinafore Company of last season, play "Pinafore" and the "Chimes of Normandy" in Lafayette, Ind., on the 13th.

.... Here is a recent musical criticism from a Maryland paper: "The professor closed the music rack, and without notes made the handsome grand pianoforte fairly roar with music. The 'pp's' and 'ff's' were beautiful, and crescendo was very noticeable. He gave a pleasing little encore."

.... The repertory of the first week of the Strakosch & Hess English opera in Boston, which commenced last Monday, has been up to to-day as follows: Monday and Wednesday, "Aida;" Tuesday, "Faust;" Thursday, "Fra Diavolo;" Friday, "Carmen." To-morrow, Saturday, "The Bohemian Girl."

.... Kate Percy Douglas has been offered the position of first soprano at Dr. Robinson's church, Mrs. Belle Cole having joined the Dudley Buck Opera Company. Miss Douglas will, however, remain at St. James' Church, her salary having been raised several hundred dollars in order to retain her.

.... Albert D. Hubbard, the pianist, is announced to give two piano recitals in Chickering Hall, the first from "The Old Masters" to-morrow afternoon at 2:30 o'clock, and the second from "The New Masters," at the same hour on January 8, 1881. At the first recital he will be assisted by M. Louise Segur, the vocalist.

.... The Soldene Opera Comique Company began an engagement at the Brooklyn Park Theatre last Monday evening. The first performance consisted of "Trial by Jury," and "Chilperic." The company includes several names well known to the theatre-going public—"Geneviève de Brabant" was presented on Tuesday evening.

.... A grand Sunday night concert is announced at the Academy of Music, in which the principal artists of the grand Italian company will participate. Rossini's "Stabat Mater" will be given, and be supplemented by miscellaneous selections by Milles, Valleria, Cary, Belocca, Mme. Swift, Signors Campanini, Galassi, Ravelli, Novara, and Arditi's orchestra.

.... On Tuesday evening the first of a series of six soirées of chamber music was given by the New York Philharmonic Club in Chickering Hall. Schubert's Quartet in D minor, Schumann's "Warum?" Wuerst's "Unter dem Balcon" (new), King's "Romana" and Reinecke's Quartet in E flat, op. 34, constituted the programme. S. B. Mills rendered the piano selections.

.... Musical matters have been exceedingly quiet until now in Rochester, N. Y. Frank Rust, the manager of the Corinthian Academy of Music, canceled all his engagements for the month of October, and had no attractions until the 4th, when D'Oyly Carte's Pirates of Penzance Troupe opened for three nights.

.... The Donaldi-Rummel concert combination will give its first concert at Steinway Hall on Friday evening, November 19. Mme. Donaldi, soprano, who recently returned from Italy, will make her debut in this city. Franz Rummel is the pianist and J. Levy the cornet soloist. A full orchestra, under the direction of G. W. Dietrich and other eminent artists, will be the additional attraction.

.... *Galvani's Messenger* tells a good story of the tenor Duchesne, who was the hero of an interesting incident during the fighting at Châteaudun, the anniversary of the defense of which place has just been celebrated. It was 10 at night; the Paris Franc-tireurs, who had been fighting all day against odds of twenty to one, were retreating. The Prussians were masters of the town, which was lighted up by the burning houses. Eleven wounded Franc-tireurs abandoned in the Hôtel de Ville had fallen into the hands of the enemy and were in danger of being executed. Among them was Duchesne, the lyric artist. They were all searched and their papers examined carefully by a Prussian captain, who, in looking through Duchesne's portfolio, came across a paper containing the names of a number of operas. "What is this?" he asked. "It is the list of operas I sing." Among others was the name of Weber's great work. "Ah," returned the captain, who was a musician, "you are an opera singer, and have sung in 'Der Freischütz.' Where was that?" "In Paris, at the Théâtre Lyrique." "Then I must have heard you; you sang with one of our countrywomen, Mlle. Schroeder, did you not?" "That is so." The captain appeared to reflect; he drew Duchesne aside, and then, while passing through a dark street, said, "Run for your life." Duchesne did not wait to be told a second time; although wounded, he was not disabled, and succeeded in escaping from the town during the night, and was thus able to create the part of Romeo to Mme. Carvalho's Juliet in Gounod's work at the Paris Opéra Comique.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...Organ recitals are given in Cincinnati Music Hall, every Saturday, by the well known organist Mr. Whiting.

...Hook & Hastings have just put up a new organ in St. Louis. It is quite a large instrument, and fully sustains the well earned reputation of the firm.

...A St. Louis paper reports that E. M. Bowman, the talented organist of the Second Baptist Church of that city, has received an offer to come to New York.

...The organ recitals given at Tremont Temple, Boston, by John A. Preston, seem to have been very well attended and appreciated according to the local journals. At one of the recitals, Mr. Preston played Bach's difficult "Toccata" in F with pedal obligato. Mr. Preston is also a good pianist, and quite young.

...Grace M. E. Church, of Richmond, Ind., has purchased a very fine two manual pipe organ, which was dedicated on the 8th. Mr. Whiting, of Cincinnati College of Music, presided at the organ. Some of the best musical talent of the State assisted, under the direction of the organist Mr. Cole and his choir of fifty voices.

...It was announced last June that two prizes would be awarded by the musical director of the Church of the Holy Trinity in this city for original compositions for church services. The committee of award consisted of Joseph Mosenthal, the Rev. Dr. George J. Geer, the Rev. Dr. Marvin R. Vincent, George E. Aiken, and A. R. Parsons, the organist of the church. This committee, it is stated, have received a great number of compositions, and have decided to award the first prize to John H. Cornell and the second prize to Caryl Florio, two of the most competent and talented resident musicians.

...It is not often that a more merry time is had than was enjoyed at the organ factory of Geo. Jardine & Son on Monday evening, Nov. 1, when Geo. Jardine reached his 80th year, which is indeed a ripe old age. His men, having most of them been in his employ for many years, gave him a splendid gold headed walking cane, on which is inscribed the following: "Presented to Geo. Jardine by his employees on his 80th birthday, Nov. 1, 1880." A fine collation was served and happy speeches were made by Ed. G. Jardine, Jr., P. Jardine, also Dudley and Charles Jardine and others, and after giving hearty cheers for the "fine old gentleman" the men started homewards.

...One of the most prominent organ builders in this city said that it was very discouraging to an organ builder to have the delicate stops of an instrument passed over without their beauty and equality being seen and appreciated, and that even by professional organists. He said further that these stops required the greatest care in their handling, and consumed very much time when a thoroughly even and beautiful scale was sought to be obtained. Yet the loud and coarser stops were far oftener dwelt upon and eulogized, although they cost builders only a tithe of the trouble and labor necessary to be expended upon the soft and small scale pipes. With regard to all this, the truth of it cannot be denied, as the generality of organists pull out the full organ and then go ahead until the poor blower faints or stops.

...Organ recitals are being given in provincial cities if not in the metropolis. Two were recently given in Lowell by one of the best resident organists there, and were, upon the whole, quite successful. Of course, in country towns but few musical performances are given of any note, while here there are operas and concerts of all kinds in superabundance. In country towns a good organ recital is an event, but here it is scarcely a speck in the mass of amusements offered. Yet, even New York can ill afford to miss hearing the masterpieces which have been written for the organ, because they are works of a peculiar genre and can be heard to advantage on no other instrument or combination of instruments. It is to be regretted, therefore, that this season no regular series of organ recitals will be given, except those announced to take place in March, at Chickering Hall, by G. W. Morgan.

...Mr. Beecher announced last Sunday morning, that on next Sunday he would ask the congregation to contribute a memorial collection. It was, he said, for the purpose of raising a sum of money that should be equal at least to the payment of \$200 a year to John Zundel, the late organist of the church, and now its organist *emeritus*. Mr. Zundel resides in Europe, and before he went there the trustees of the church had undertaken to pay him \$200 a year as long as he lived. They, in their wisdom, said Mr. Beecher, and in the full knowledge of the many requirements upon the funds at their disposal, had decided that they could not afford to pay it. Mr. Zundel was the founder of congregational singing, not only in Plymouth Church but in this country, and had done more than all the singing masters of this country to perfect psalmody. The church was under untold obligations to him, and as the trustees had decided not to acknowledge them he (Mr. Beecher) would appeal to the congregation.

...Sacred Music in Milan Cathedral, at the Patronal Feast of the Nativity of St. Maria, is the title of the chief

article in a late number of the *Gazzetta Musicale*, of Milan. It says: "The execution of a new mass composed expressly for the choir of Milan Cathedral was always considered, and justly so, as an artistic religious event of the highest importance, and such an one as to interest not only those who felt a love for the majesty of the divine worship of this very noble art, but also those who were jealous to preserve the glory of their native country and city, as, in reality, has always been this renowned choir, which, according to what Cardinal Federico Borromeo says, 'is the most illustrious ornament to our metropolis.' Hence we do not know how to explain and justify the cold and mysterious silence with which, this year, was accepted by the local press the new mass composed by the present choir director, Guglielmo Quarenghi, for the solemn feast indicated above, while this year exactly, peculiar and, in fact, extraordinary circumstances contributed to render more important than ever and worthy of special mention such a musical event. It is certain that never before was seen on a like occasion in our Cathedral so many notable foreigners of every clime, and, above all, of ecclesiastics, attracted to Milan by the seventh congress, which was held there during the same week. And, to speak only of the congress of sacred music, it is certain that at the performance of this new mass there were present conspicuous musical notabilities from France, Liguria, Piemonte and Veneto, all competent judges in such a matter, who will not have failed to manifest and propagate in their country, perhaps publicly, the impressions received at this performance." After these remarks the journal in question proceeds to criticise the mass in detail, arriving at the conclusion that it is theatrical music, utterly unfit for performance at any divine service, and especially at the great and solemn feast mentioned above.

BRIEF PERSONAL MENTION

BUCK.—"Deseret" has proved that Dudley Buck can write anthems better than a comic opera. He should keep to the latter.

CARY.—Anna Louise Cary is not sustaining her former reputation this season. She has, however, made enough to retire.

EDMONDSON.—Janet Edmondson is now singing with H. B. Mahn's Comic Opera Company, at the Arch Street Theatre, Philadelphia. She has also been engaged to sing under Dr. Damrosch's direction.

FERNAND.—Signor Fernand, a tenor, has been highly praised by all the journals of Rome, Italy, for his excellent and effective singing in Wagner's "Rienzi," recently represented in that city.

FRANCISCO.—Julian Francisco, a promising young tenor, is the latest addition to the Strakosch English Opera Company.

HAUK.—Minnie Hauk has begun her "gastspiel" in Germany, singing *Carmen*, *Mignon*, *Marguerite*, and *Elsa*.

HENSCHEL.—George Henschel, by his fine singing, has made an excellent impression on the New York public. His compositions will next be heard.

KELLOGG.—The London *Globe* is authority for the announcement that Clara Louise Kellogg has been wooed and won by a French marquis.

LIND.—When Jenny Lind visited America the famous caricaturist Cham amused himself by representing an American walking about with his hand in a glass case. "I do not use it any longer," said the American, "since Jenny Lind has shook it."

NOUVELLI.—The tenor, Nouvelli, had much success at his debut at the Theatre Royal, Madrid. He is said to have fine medium notes.

ROZE.—Marie Roze says that she has known a bright green silk costume of homely make to militate against a singer's success, and hence she counsels young artists to observe and accord with the tastes of an audience even in these minor details.

VALLERIA.—Mlle. Valleria did not create the best impression in "Aida," last week, at the Academy of Music. She lacks the dramatic power to do full justice to the part.

...At Pará, capital of the maritime province of Brazil through which runs the Amazon, the authorities have lately put the strong arm of the law in force against the prima donna of the operatic theatre, Signora Filomena Savio, and the second tenor of the company, Signor Gigli. Wounded in the tenderest points of honor and of art by the stings of newspaper criticism and the persistent attacks of certain unappreciative hearers in the gallery, the lady and the gentleman refused to sing another note. Inasmuch as the verdict of the critics and the public unmistakably declared their singing to be unacceptable, it might be that modest deference rather than injured vanity suggested the course which these unfortunate vocalists decided on taking. But at Pará the bird that can't sing, and therefore declines to try, is put, somewhat unreasonably, on a footing with the bird that can and won't. Signora Filomena—name of mockery for one without a nightingale note in her voice—was, together with her male companion in mutinous muteness, marched off to the quartel. The next day both submitted to the hard decree which compelled them to do that for which they had been hissed off the stage and soundly rated in print.

FOREIGN NOTES.

...Reports says that Wagner will leave Venice for Bayreuth this month.

...Bianca Lablanche has arrived in Naples, and will sing at the Bellini Theatre there.

...Two new overtures by Brahms are on this season's programme of the Vienna Philharmonic.

...Wagner's "Die Meistersinger" is to be given in London next season, under Hans Richter's baton.

...It seems as if the Milan Theatre for representations of "Opéra Comique" will become an established fact.

...A late issue of the *Bayreuther Blätter* consisted of an essay by Richard Wagner, entitled "Religion and Art."

...The new theatre of Campidoglio, at Tolosa, has been inaugurated by a grand concert for the benefit of the poor.

...Boito's "Mefistole" has been represented at Treviso, but, for various reasons and causes, had not a very great success.

...The new opera by Ponchielli, "The Prodigal Son," will be represented this winter at the Scala. The scenes and the costumes are ready.

...The greatest success of the season at the Vienna Imperial Theatre, nay, the only true success, is the new ballet, "Stock in Eisen," by Borri.

...Roberto Il Diavolo, was the opera chosen to open the Royal Theatre of Madrid. De Reszke and the tenor, Stagno, were the two chief artists.

...The season of Künstler Abende (artists' reunions), under the auspices of the Gesellschaft der Musikfreunde, in Vienna, opens on the 13th of November.

...Theodore Leschetitsky, the husband of Mme. Annette Essipoff, has written a comic opera which will be brought out at Weisbaden. The title is "The First Wrinkle."

...It is said that the celebrated German singer, Frau Materna, has accepted an American engagement, to begin when she has fulfilled engagements in London and Milan.

...At the recent festival in Hamburg, under the auspices of the Bach Society, Sarasate played a new Scotch Fantasy, by Max Bruch. The composition is said to be brilliant, though somewhat trivial.

...At the Gerbino Theatre, Torino, a new sketch is announced by Erik Lumbroso: "The Son of Tiziano," with musical thoughts; a prelude, romance and barcarole, by Luigi Mancinelli.

...At the end of the second act of "Mignon," in Paris, the American colony of Paris presented Mlle. Van Zandt with a flag of the United States artistically made with flowers. The young *artiste* was much moved by the patriotic compliment.

...The Paris journals announce the death of Ed. Wolff, the well known pianist and composer, and intimate friend of Chopin, Thalberg and Liszt. Wolff was a Pole, and was sixty-four years old. He had been in Paris for forty-four years.

...Griselda, the opera of Julius Cottran, which was given with so much success at Torino and Malta, will be reproduced the coming winter at the Teatro Comunale, Caltagirone.

...The talented maestro, Marino Mancinelli, the evening of the great triumph of Wagner's "Rienzi," at the Politeama, Rome, was presented with a silver case, containing a baton of much value.

...Ponchielli, the Italian composer, has declined the post of professor in the Milan Conservatory of Music. An Italian journal says that he is better adapted to compose than to teach, and has acted wisely in not trammeling himself with the position offered.

...Johannes Brahms has dedicated to the University of Breslau, which honored him with a doctor's degree, a festival overture, constructed on student songs. It will be produced in Breslau on the 4th of January next, under the direction of the composer.

...The Lisbon (Portugal) *Progress* says: Signora Ortensia Synnerberg, a contralto, has an extended as well as powerful and extremely harmonious voice. She sang the part of the gypsy (*Azucena*) in such a way as has not been heard here for many years. It was a magnificent success.

...The San Carlo Theatre, Naples, will be opened with "Aida," interpreted by De Cepeda, Signora Leavington, Sani, Bertolasi and Mirabella. The second opera will be "Favorita," with Leavington, Duchesna, Ciapini and Mirabella. The third opera will be the "Huguenots."

...It is the intention at Gand to give German opera. The prospectus of the ballet and opera season for 1880-81 to be given in that theatre announces that the operas will be sung in German. Among the singers are the tenors Curiel and Hajos, and the baritone, Adolphi Marini, is to be the prima ballerina.

...The Gewandhaus Concerts of Leipsic began last month, as usual under Carl Reinecke's baton. The first concert opened with Bach's suite in D, which contains the famous air for strings in unison. The other orchestral work was Beethoven's second symphony. The soloists were the tenor Emile

MUSICAL NOTES.

.... "Cinderella" died at Booth's Theatre last week.

.... Dudley Buck's comic "Deseret" was played at Pike's Opera House, Cincinnati, this week.

.... "Lawn Tennis" has made a decided hit in Chicago. It is one of the best pieces of its kind in existence.

.... Miss Swain, who has been singing the part of *Josephine* ("Pinafore") in Richmond lately, is a Mobilienne.

.... Emma Kissel, a young violinist of merit, plays every evening at Theiss' concerts, in Fourteenth street.

.... It is said of many a promising musician that he would have made his mark if he had not married a woman of society.

.... The concerts given at Wells College, Aurora, N. Y., of which Max Piutti is the director, are generally of a high character.

.... Johann Strauss' latest opera, "Prinz Methusalem," as performed at the Thalia Theatre, has proved as great a success as "Boccaccio."

.... P. S. Gilmore's Twenty-second Regiment Band, with a number of assisting artists, gave a concert at the regimental armory on Tuesday evening.

.... Bizet's new suite for orchestra, entitled "Roma," was performed for the first time in this country at the Metropolitan Music Hall on Thursday evening.

.... Emilio Belari, formerly one of the principal tenors of the Théâtre Italien of Paris and the Theatre Royal of Madrid, has arrived in this country on a professional visit.

.... Campanini is credited with saying that Gounod's "Faust" ought to have been called "Margherita" and Boito's "Macbeth" ought to have been called "Faust."

.... The Emma Abbott Opera Troupe was in Mobile during the last week in October, and gave "Lucia," "Carmen," "Trovatore," and Gounod's "Romeo and Juliet."

.... Manager Henderson has leased the Brooklyn Academy of Music for Thanksgiving week, and will produce "The Pirates of Penzance," with the original chorus and scenic effects.

.... Prizes have been awarded to John H. Cornell and Caryl Florio for anthems for the use of the choir under the direction of George G. Rockwood at the Church of the Holy Trinity.

.... Mme. Constance Howard has arranged to give two piano recitals next month, with the co-operation of S. B. Mills, Herman Brandt, E. S. Lansing, Emily Winant and Mrs. Buxton.

.... A. H. Morehead, of Richmond, Ind., has had in training seventy-five voices for some time, studying Mozart's Twelfth Mass, which was given on the 9th and 10th, with a full orchestra.

.... Mme. Donaldi, soprano, is to make her debut in New York on the 19th inst. in a concert, in which she will be assisted by Franz Rummel, J. Levy, and an orchestra conducted by Mr. Dietrich.

.... There were some additions to the usual orchestral concert at Metropolitan Concert Hall, last Sunday night, in the singing of Miss Lorenz, soprano; Signor Villa, tenor, and Signor Orlandini, baritone.

.... Frederick Bechtel, of Brooklyn, has composed an opera which he entitles "Alfred the Great." Selections from the same are to be given at a concert in the Brooklyn Athenaeum on the 16th inst.

.... S. B. Mills will give an evening piano recital in Steinway Hall during the month of January next, to be followed by three matinee recitals during the same month. He is preparing some brilliant programmes.

.... Max Bruch's grand oratorio, "The Lay of the Bell," was performed by the Euterpe Society of Hoboken, at the First M. E. Church, in that city, on Thursday evening, November 11, in celebration of Schiller's birthday.

.... The Rionda Concert Troupe, consisting of Mme. Rionda, Louise Obermiller, Gabriel Marie, Mr. and Mrs. d'Hubert, Mr. de Barbé, Adèle de Barbé, a child pianist, and Leon Heyman, arrived on Sunday on the steamer England.

.... Mrs. Zelda Seguin, having recovered from her recent indisposition, has rejoined the Emma Abbott Opera Company. The latter play in Nashville this week. It is reported that they have met with much success throughout the South.

.... Mr. Saalfeld has completed arrangements whereby the appearance of Herr Joseffy is assured at six of the coming Saalfeld concerts. At the first of these, which will be given November 22, he will be assisted by a full orchestra under the direction of Signor d'Auria.

.... The Epstein Brothers, under whose direction "The Chimes of Normandy" was recently given in St. Louis with so much success, are natives of Mobile, Ala. Their father was for many years the Jewish rabbi there. Marcus, the elder of the brothers, was in Leipsic two years.

.... The Grand French Opera Company, organized by G. de Bauplan for a season of four months, gave the initial performance at the Théâtre de l'Opera, New Orleans, last Mon-

day night, "Robert le Diable" being successfully rendered in presence of a large and fashionable audience. *Prém.*

.... A recent Chicago *Tribune* speaks thus of the first performance in that city of Strauss' operetta, "Die Fledermaus": "Seldom before has such a crowd turned out to witness a German performance as that which filled McVicker's Theatre last evening. Long before the curtain rose, standing room was at a premium, and many were unable to gain admission. The magnet which wielded this powerful attraction was the first performance in this city of Johann Strauss' celebrated operetta, 'Die Fledermaus' (The Bat). The fact alone that Johann Strauss, the unrivaled composer of 'The Blue Danube' and other matchless dance pieces, composed the music to this operetta is sufficient guarantee that it is a fine musical production. It is a gem in every sense of the word, and his enchanting waltz melodies permeate the entire work. The text is from the French of Meilhac and Halévy, and is very witty and full of sparkling fun. This operetta, taking everything into consideration, is far above the average of operettas and opéra bouffes performed in this country, and it is surprising that it has never yet been attempted on the English stage. If it was, it would certainly take better than 'Pinafore' or 'Fatinitza.' But much of the success of the operetta depends upon the performers. It not only needs good singers, but first-class actors, the latter more than the former. Those upon whose shoulders rested the burden of last evening's performance cannot be said to be great singers, with the exception of one or two, but they were all first-class actors. In fact, the acting was so good that the shortcomings in singing could well be overlooked."

.... The first public rehearsal of the Philharmonic Society of New York will take place at the Academy of Music this afternoon, to be followed to-morrow evening by the first concert. The orchestra, under the direction of Theodore Thomas, will consist of not less than 100 performers, and for special occasions during the course of six public rehearsals and six concerts will be still further increased. The programmes will contain important novelties, procured by Mr. Thomas in Europe especially for these concerts. Beethoven's Ninth Symphony will form an important feature of the season. At the first rehearsal and concert on Saturday evening Rafael Joseffy, piano, and Max Schwarz, viola, will be the soloists. The programme is: Symphony Eroica, op. 55, Beethoven; Concerto for piano, Henselt; Introduction, third act, "Die Meistersinger," Wagner; Harold Symphony, Berlioz.

.... The Philharmonic Society will open its thirty-ninth season with a public rehearsal this Friday afternoon, to be followed by the first concert to-morrow evening at the Academy of Music. Theodore Thomas, who will again be the conductor, promises to produce a number of novelties in the course of the winter. The programme for the first concert contains Beethoven's "Symphony Eroica," Wagner's Introduction, third act, "Die Meistersinger," Berlioz's "Harold Symphony," and a concerto by Henselt, the piano part of which will be performed by Mr. Joseffy. The orchestra will, as usual, number about 100 of the ablest musicians of this city.

.... Florence Copleston, pianiste, gave the first of a series of three piano recitals at Steinway Hall, on Tuesday afternoon. In addition to an elaborate programme of piano solos, Miss Copleston played, with Franz Rummel, Reinecke's "Impromptu," on a theme from Schumann's "Manfred," for two pianos, and Mrs. Rice-Knox sang the "Slumber Song" from Bach's Christmas oratorio. The affair proved to be quite enjoyable to all those who were present, and considerable applause was lavished upon the concert giver, who seems to have much improved since she first made her debut in Chickering Hall.

.... Marie Roze's recent singing in Boston is thus spoken of by the *Herald* of that city: "Her voice is much rounder and fuller than when she last sang here; it retains all its purity and sweetness, and the same ease and grace characterize her efforts as formerly. As indicated, it would be difficult to overstate the enthusiasm of the audience, which showed most plainly the lasting hold the lady has upon the musical public of this city."

.... The programme of the concert at Koster & Bial's last Sunday evening comprised a number of popular selections, among them Rudolph Bial's "Baby Polka." The fifth Wagner concert was given on Tuesday. Wilhelmj, the violinist, Constantin Sternberg, the Russian pianist, and Letitia Fritsch, the vocalist, have been engaged to give a series of concerts, in conjunction with the orchestra, beginning on the 5th of December.

.... The first public rehearsal was given by the Brooklyn Philharmonic Society, at the Brooklyn Academy of Music, on Friday last. Only the orchestral part of the programme was performed. This included Beethoven's Eighth Symphony, Wagner's "Siegfried Idyl," and the "Harold in Italy" symphony of Berlioz. Theodore Thomas conducted the orchestra of seventy-five pieces. The second rehearsal takes place November 19.

.... Next Sunday evening, at the Academy of Music, her Majesty's Opera Company will sing Rossini's "Stabat Mater," which will be followed by a miscellaneous concert. The soloists will be Valleria, Cary, Swift, De Belocca, Campanini, Ravelli, Galassi and Novara. In the course of the

concert following Mme. Swift will sing for the first time an Ave Maria—"Ave Stella del Mar"—written for her by Mariani.

.... The first of Anna Bock's three piano recitals will be given at Steinway Hall to-morrow (Saturday) afternoon, the 13th inst. The programme is promising; and it is announced that this excellent young pianiste will have the assistance of Mr. Brandt, violinist, and Mr. Muller, violoncellist.

.... Miles' Juvenile Opera Company, composed of forty-five children, gathered from Haverly's Juvenile Pinafore Company, the New York Opera Company, and Miles' Pinafore Company of last season, play "Pinafore" and the "Chimes of Normandy" in Lafayette, Ind., on the 13th.

.... Here is a recent musical criticism from a Maryland paper: "The professor closed the music rack, and without notes made the handsome grand pianoforte fairly roar with music. The 'pp's' and 'ff's' were beautiful, and crescendo was very noticeable. He gave a pleasing little encore."

.... The repertory of the first week of the Strakosch & Hess English opera in Boston, which commenced last Monday, has been up to to-day as follows: Monday and Wednesday, "Aida;" Tuesday, "Faust;" Thursday, "Fra Diavolo;" Friday, "Carmen." To-morrow, Saturday, "The Bohemian Girl."

.... Kate Percy Douglas has been offered the position of first soprano at Dr. Robinson's church, Mrs. Belle Cole having joined the Dudley Buck Opera Company. Miss Douglas will, however, remain at St. James' Church, her salary having been raised several hundred dollars in order to retain her.

.... Albert D. Hubbard, the pianist, is announced to give two piano recitals in Chickering Hall, the first from "The Old Masters" to-morrow afternoon at 2:30 o'clock, and the second from "The New Masters," at the same hour on January 8, 1881. At the first recital he will be assisted by M. Louise Segur, the vocalist.

.... The Soldene Opera Comique Company began an engagement at the Brooklyn Park Theatre last Monday evening. The first performance consisted of "Trial by Jury," and "Chilperic." The company includes several names well known to the theatre-going public "Geneviève de Brabant" was presented on Tuesday evening.

.... A grand Sunday night concert is announced at the Academy of Music, in which the principal artists of the grand Italian company will participate. Rossini's "Stabat Mater" will be given, and be supplemented by miscellaneous selections by Milles, Valleria, Cary, Belocca, Mme. Swift, Signors Campanini, Galassi, Ravelli, Novara, and Arditi's orchestra.

.... On Tuesday evening the first of a series of six soirées of chamber music was given by the New York Philharmonic Club in Chickering Hall. Schubert's Quartet in D minor, Schumann's "Warum?" Wuerst's "Unter dem Balcon" (new), King's "Romana" and Reinecke's Quartet in E flat, op. 34, constituted the programme. S. B. Mills rendered the piano selections.

.... Musical matters have been exceedingly quiet until now in Rochester, N. Y. Frank Rust, the manager of the Corinthian Academy of Music, canceled all his engagements for the month of October, and had no attractions until the 4th, when D'Oyly Carte's Pirates of Penzance Troupe opened for three nights.

.... The Donaldi-Rummel concert combination will give its first concert at Steinway Hall on Friday evening, November 19. Mme. Donaldi, soprano, who recently returned from Italy, will make her debut in this city. Franz Rummel is the pianist and J. Levy the cornet soloist. A full orchestra, under the direction of G. W. Dietrich and other eminent artists, will be the additional attraction.

.... *Galignani's Messenger* tells a good story of the tenor Duchesne, who was the hero of an interesting incident during the fighting at Châteaudun, the anniversary of the defense of which place has just been celebrated. It was 10 at night; the Paris Franc-tireurs, who had been fighting all day against odds of twenty to one, were retreating. The Prussians were masters of the town, which was lighted up by the burning houses. Eleven wounded Franc-tireurs abandoned in the Hôtel de Ville had fallen into the hands of the enemy and were in danger of being executed. Among them was Duchesne, the lyric artist. They were all searched and their papers examined carefully by a Prussian captain, who, in looking through Duchesne's portfolio, came across a paper containing the names of a number of operas. "What is this?" he asked. "It is the list of operas I sing." Among others was the name of Weber's great work. "Ah," returned the captain, who was a musician, "you are an opera singer, and have sung in 'Der Freischütz.' Where was that?" "In Paris, at the Théâtre Lyrique." "Then I must have heard you; you sang with one of our countrywomen, Mlle. Schroeder, did you not?" "That is so." The captain appeared to reflect; he drew Duchesne aside, and then, while passing through a dark street, said, "Run for your life." Duchesne did not wait to be told a second time; although wounded, he was not disabled, and succeeded in escaping from the town during the night, and was thus able to create the part of Romeo to Mme. Carvalho's Juliet in Gounod's work at the Paris Opéra Comique.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

....Organ recitals are given in Cincinnati Music Hall, every Saturday, by the well known organist Mr. Whiting.

....Hook & Hastings have just put up a new organ in St. Louis. It is quite a large instrument, and fully sustains the well earned reputation of the firm.

....A St. Louis paper reports that E. M. Bowman, the talented organist of the Second Baptist Church of that city, has received an offer to come to New York.

....The organ recitals given at Tremont Temple, Boston, by John A. Preston, seem to have been very well attended and appreciated according to the local journals. At one of the recitals, Mr. Preston played Bach's difficult "Toccata" in F with pedal obligato. Mr. Preston is also a good pianist, and quite young.

....Grace M. E. Church, of Richmond, Ind., has purchased a very fine two manual pipe organ, which was dedicated on the 8th. Mr. Whiting, of Cincinnati College of Music, presided at the organ. Some of the best musical talent of the State assisted, under the direction of the organist Mr. Cole and his choir of fifty voices.

....It was announced last June that two prizes would be awarded by the musical director of the Church of the Holy Trinity in this city for original compositions for church services. The committee of award consisted of Joseph Mosenthal, the Rev. Dr. George J. Geer, the Rev. Dr. Marvin R. Vincent, George E. Aiken, and A. R. Parsons, the organist of the church. This committee, it is stated, have received a great number of compositions, and have decided to award the first prize to John H. Cornell and the second prize to Carl Florio, two of the most competent and talented resident musicians.

....It is not often that a more merry time is had than was enjoyed at the organ factory of Geo. Jardine & Son on Monday evening, Nov. 1, when Geo. Jardine reached his 80th year, which is indeed a ripe old age. His men, having most of them been in his employ for many years, gave him a splendid gold headed walking cane, on which is inscribed the following: "Presented to Geo. Jardine by his employees on his 80th birthday, Nov. 1, 1880." A fine collation was served and happy speeches were made by Ed. G. Jardine, Jr., P. Jardine, also Dudley and Charles Jardine and others, and after giving hearty cheers for the "fine old gentleman" the men started homewards.

....One of the most prominent organ builders in this city said that it was very discouraging to an organ builder to have the delicate stops of an instrument passed over without their beauty and equality being seen and appreciated, and that even by professional organists. He said further that these stops required the greatest care in their handling, and consumed very much time when a thoroughly even and beautiful scale was sought to be obtained. Yet the loud and coarser stops were far oftener dwelt upon and eulogized, although they cost builders only a tithe of the trouble and labor necessary to be expended upon the soft and small scale pipes. With regard to all this, the truth of it cannot be denied, as the generality of organists pull out the full organ and then go ahead until the poor blower faints or stops.

....Organ recitals are being given in provincial cities if not in the metropolis. Two were recently given in Lowell by one of the best resident organists there, and were, upon the whole, quite successful. Of course, in country towns but few musical performances are given of any note, while here there are operas and concerts of all kinds in superabundance. In country towns a good organ recital is an event, but here it is scarcely a speck in the mass of amusements offered. Yet, even New York can ill afford to miss hearing the masterpieces which have been written for the organ, because they are works of a peculiar genre and can be heard to advantage on no other instrument or combination of instruments. It is to be regretted, therefore, that this season no regular series of organ recitals will be given, except those announced to take place in March, at Chickering Hall, by G. W. Morgan.

....Mr. Beecher announced last Sunday morning, that on next Sunday he would ask the congregation to contribute a memorial collection. It was, he said, for the purpose of raising a sum of money that should be equal at least to the payment of \$200 a year to John Zundel, the late organist of the church, and now its organist emeritus. Mr. Zundel resides in Europe, and before he went there the trustees of the church had undertaken to pay him \$200 a year as long as he lived. They, in their wisdom, said Mr. Beecher, and in the full knowledge of the many requirements upon the funds at their disposal, had decided that they could not afford to pay it. Mr. Zundel was the founder of congregational singing, not only in Plymouth Church but in this country, and had done more than all the singing masters of this country to perfect psalmody. The church was under untold obligations to him, and as the trustees had decided not to acknowledge them he (Mr. Beecher) would appeal to the congregation.

...."Sacred Music in Milan Cathedral, at the Patronal Feast of the Nativity of St. Maria," is the title of the chief

article in a late number of the *Gazzetta Musicale*, of Milan. It says: "The execution of a new mass composed expressly for the choir of Milan Cathedral was always considered, and justly so, as an artistic religious event of the highest importance, and such an one as to interest not only those who felt a love for the majesty of the divine worship of this very noble art, but also those who were jealous to preserve the glory of their native country and city, as, in reality, has always been this renowned choir, which, according to what Cardinal Federico Borromeo says, 'is the most illustrious ornament to our metropolis.' Hence we do not know how to explain and justify the cold and mysterious silence with which, this year, was accepted by the local press the new mass composed by the present choir director, Guglielmo Quarenghi, for the solemn feast indicated above, while this year exactly, peculiar and, in fact, extraordinary circumstances contributed to render more important than ever and worthy of special mention such a musical event. It is certain that never before was seen on a like occasion in our Cathedral so many notable foreigners of every clime, and, above all, of ecclesiastics, attracted to Milan by the seventh congress, which was held there during the same week. And, to speak only of the congress of sacred music, it is certain that at the performance of this new mass there were present conspicuous musical notabilities from France, Liguria, Piemonte and Veneto, all competent judges in such a matter, who will not have failed to manifest and propagate in their country, perhaps publicly, the impressions received at this performance." After these remarks the journal in question proceeds to criticise the mass in detail, arriving at the conclusion that it is theatrical music, utterly unfit for performance at any divine service, and especially at the great and solemn feast mentioned above.

BRIEF PERSONAL MENTION

BUCK.—"Deseret" has proved that Dudley Buck can write anthems better than a comic opera. He should keep to the latter.

CARY.—Anna Louise Cary is not sustaining her former reputation this season. She has, however, made enough to retire.

EDMONDSON.—Janet Edmondson is now singing with H. B. Mahn's Comic Opera Company, at the Arch Street Theatre, Philadelphia. She has also been engaged to sing under Dr. Damrosch's direction.

FERNAND.—Signor Fernand, a tenor, has been highly praised by all the journals of Rome, Italy, for his excellent and effective singing in Wagner's "Rienzi," recently represented in that city.

FRANCISCO.—Julian Francisco, a promising young tenor, is the latest addition to the Strakosch English Opera Company.

HAUK.—Minnie Hauk has begun her "gastspiel" in Germany, singing *Carmen*, *Mignon*, *Marguerite*, and *Elsa*.

HENSCHEL.—George Henschel, by his fine singing, has made an excellent impression on the New York public. His compositions will next be heard.

KELLOGG.—The *London Globe* is authority for the announcement that Clara Louise Kellogg has been wooed and won by a French marquis.

LIND.—When Jenny Lind visited America the famous caricaturist Cham amused himself by representing an American walking about with his hand in a glass case. "I do not use it any longer," said the American, "since Jenny Lind has shook it."

NOUVELLI.—The tenor, Nouvelli, had much success at his debut at the Theatre Royal, Madrid. He is said to have fine medium notes.

ROZE.—Marie Roze says that she has known a bright green silk costume of homely make to militate against a singer's success, and hence she counsels young artists to observe and accord with the tastes of an audience even in these minor details.

VALLERIA.—Mlle. Valleria did not create the best impression in "Aida," last week, at the Academy of Music. She lacks the dramatic power to do full justice to the part.

....At Pará, capital of the maritime province of Brazil through which runs the Amazon, the authorities have lately put the strong arm of the law in force against the prima donna of the operatic theatre, Signora Filomena Savio, and the second tenor of the company, Signor Gigli. Wounded in the tenderest points of honor and of art by the stings of newspaper criticism and the persistent attacks of certain unappreciative hearers in the gallery, the lady and the gentleman refused to sing another note. Inasmuch as the verdict of the critics and the public unmistakably declared their singing to be unacceptable, it might be that modest deference rather than injured vanity suggested the course which these unfortunate vocalists decided on taking. But at Pará the bird that can't sing, and therefore declines to try, is put, somewhat unreasonably, on a footing with the bird that can and won't. Signora Filomena—name of mockery for one without a nightingale note in her voice—was, together with her male companion in mutinous muteness, marched off to the quartel. The next day both submitted to the hard decree which compelled them to do that for which they had been hissed off the stage and soundly rated in print.

FOREIGN NOTES.

....Reports says that Wagner will leave Venice for Bayreuth this month.

....Bianca Lablanche has arrived in Naples, and will sing at the Bellini Theatre there.

....Two new overtures by Brahms are on this season's programme of the Vienna Philharmonic.

....Wagner's "Die Meistersinger" is to be given in London next season, under Hans Richter's baton.

....It seems as if the Milan Theatre for representations of "Opéra Comique" will become an established fact.

....A late issue of the *Bayreuther Blätter* consisted of an essay by Richard Wagner, entitled "Religion and Art."

....The new theatre of Campidoglio, at Tolosa, has been inaugurated by a grand concert for the benefit of the poor.

....Boito's "Mefistole" has been represented at Treviso, but, for various reasons and causes, had not a very great success.

....The new opera by Ponchielli, "The Prodigal Son," will be represented this winter at the Scala. The scenes and the costumes are ready.

....The greatest success of the season at the Vienna Imperial Theatre, nay, the only true success, is the new ballet, "Stock in Eisen," by Borri.

...."Roberto Il Diavolo," was the opera chosen to open the Royal Theatre of Madrid. De Reszke and the tenor, Stagno, were the two chief artists.

....The season of Künstler Abende (artists' reunions), under the auspices of the Gesellschaft der Musikfreunde, in Vienna, opens on the 13th of November.

....Theodore Leschetitsky, the husband of Mme. Annette Essipoff, has written a comic opera which will be brought out at Weisbaden. The title is "The First Wrinkle."

....It is said that the celebrated German singer, Frau Materna, has accepted an American engagement, to begin when she has fulfilled engagements in London and Milan.

....At the recent festival in Hamburg, under the auspices of the Bach Society, Sarasate played a new Scotch Fantasy, by Max Bruch. The composition is said to be brilliant, though somewhat trivial.

....At the Gerbino Theatre, Torino, a new sketch is announced by Erik Lumbroso: "The Son of Tiziano," with musical thoughts; a prelude, romance and barcarole, by Luigi Mancinelli.

....At the end of the second act of "Mignon," in Paris, the American colony of Paris presented Mlle. Van Zandt with a flag of the United States artistically made with flowers. The young artiste was much moved by the patriotic compliment.

....The Paris journals announce the death of Ed. Wolff, the well known pianist and composer, and intimate friend of Chopin, Thalberg and Liszt. Wolff was a Pole, and was sixty-four years old. He had been in Paris for forty-four years.

...."Griselda," the opera of Giulio Cottrani, which was given with so much success at Torino and Malta, will be reproduced the coming winter at the Teatro Comunale, Caltagirone.

....The talented maestro, Marino Mancinelli, the evening of the great triumph of Wagner's "Rienzi," at the Politeama, Rome, was presented with a silver case, containing a baton of much value.

....Ponchielli, the Italian composer, has declined the post of professor in the Milan Conservatory of Music. An Italian journal says that he is better adapted to compose than to teach, and has acted wisely in not trammeling himself with the position offered.

....Johannes Brahms has dedicated to the University of Breslau, which honored him with a doctor's degree, a festival overture, constructed on student songs. It will be produced in Breslau on the 4th of January next, under the direction of the composer.

....The Lisbon (Portugal) *Progress* says: Signora Ortensia Synnerberg, a contralto, has an extended as well as powerful and extremely harmonious voice. She sang the part of the gypsy (*Azucena*) in such a way as has not been heard here for many years. It was a magnificent success.

....The San Carlo Theatre, Naples, will be opened with "Aida," interpreted by De Cepeda, Signora Leavington, Sani, Bertolasi and Mirabella. The second opera will be "Favorita," with Leavington, Duchesna, Ciapini and Mirabella. The third opera will be the "Huguenots."

....It is the intention at Gand to give German opera. The prospectus of the ballet and opera season for 1880-81 to be given in that theatre announces that the operas will be sung in German. Among the singers are the tenors Curiel and Hajus, and the baritone, Adolf Marini, is to be the prima ballerina.

....The Gewandhaus Concerts of Leipzig began last month, as usual under Carl Reinecke's baton. The first concert opened with Bach's suite in D, which contains the famous air for strings in unison. The other orchestral work was Beethoven's second symphony. The soloists were the tenor Emile

Götze and the violinist Lauterbach, both of Dresden. Götze sang an aria from "Joseph," by Méhue, and a number of songs by Hartmann, Schumann and Mendelssohn. Lauterbach gave an excellent rendering of the violin concerto.

...Signora Sass has decided to reappear before the public, and will commence a grand concert tour, visiting France, Belgium, Holland, Alsace-Lorraine, Switzerland, and a part of Spain and Italy. Among the artists engaged by the manager, Paul Ferry, together with Sass, is the young girl violinist, "Teresa Tua."

...Frau Wilt, one of Germany's most honored singers, has been fulfilling a brilliant engagement in Pesth. She sang leading parts in "Aida," "Fidelio," "Huguenots," "L'Africain," "Lohengrin," and other important works. She has recently been obliged to decline an offer from the Vienna Opera, as she is engaged for the season in Frankfurt.

...In Düsseldorf, a city of nearly 90,000 inhabitants, is a handsome theatre, open from September to April, with an excellent company and good music. The admission fees are about 62 cents for stalls, 25 cents for the pit, and 12 cents for the gallery for the dramatic entertainments, and 12 cents more for opera nights. On Saturday nights the admission is half price. The plays are of a high order.

...What is spent in musical entertainments in Paris is something remarkable. On a recent Sunday morning a performance at the Trocadero was given, and netted something like 40,000 francs. Contemporaneously, at the Porte-Saint-Martin, the receipts of a representation were 14,484; at the Opéra-Comique, 9,440; at the Gymnase, 7,662; at the Folies-Dramatiques, 5,962, and at the Bouffes-Parisiens, 4,082 francs.

...Elisa Widmar also made, on October 27, a successful début at Her Majesty's Theatre as *Margherita* in Gounod's "Faust." Although she had but partially recovered from the indisposition which prevented her appearance on the opening night of the season, she sang with much dramatic energy, and her vocalization was excellent, with a few trifling exceptions excusable under the circumstances. Her voice is bright, sympathetic and of pure quality, and she has been well trained. She was favorably received, and seems, says the *London Globe*, likely to prove a valuable addition to Her Majesty's opera company.

...Rosina Isidor has made a very successful début at Her Majesty's Theatre, London, in the rôle of *Lucia*. She has an admirable voice of fair compass and excellent quality throughout its range. The only fault to be found with her performance was that which characterizes the first appearance of nearly every new artiste—nervousness. She is an English lady of Jewish family, and has been educated and fitted for her profession at the expense of the Baroness Lionel de Rothschild. This is not the first instance by many that the Baroness has aided in the education of girls of the Hebrew faith, several of whom have already made a position for themselves in the musical world.

The Brothers Offenbach.

JACQUES Offenbach was followed to Paris in 1842 by his eldest brother Jules. Jacques was then twenty-three and Jules twenty-seven. Jacques was restless and ambitious, and remained a young man to the end. Jules was sober, meditative, indifferent to fame, and an old man at twenty. Jacques played the cello, and soon found himself in the current of Parisian life. Jules played the violin, and kept to his cheap lodgings. Jacques died unexpectedly, in the exact tempo of his character. Three days afterward Jules followed him into eternity, and the newspapers mentioned his name for almost the first time.

In 1847 Jacques became leader of the orchestra in the Théâtre Français, and appointed Jules his first violin and vice-regent. And when Jacques founded the Bouffes Parisiens in 1855, the elder brother was appointed leader of the orchestra, but proved too obstinate and too little appreciative of Jacques' wicked music to long remain in the position. Such interchanges of sentiment as this would happen at rehearsal:

"Too slow, Jules, much too slow! The time ought to be twice as fast!"

"On the contrary, much slower, if anything!"

"But I have composed it and ought to know!"

"And I have to direct it, and therefore must know better than you!"

Jules wasn't to be managed. If he had been allowed to have his own way, "La Belle Hélène" would have become a lady of deportment, the operetta an oratorio, and the cancan a dance suitable to a young ladies' seminary. One day, after an unusually hot dispute through one act of opéra bouffe the brothers separated. Jules returned to the study of German masters, and became chorister of the Maennerchor "Teutonia." He had a talent which in Germany would have developed itself. But for Paris he was wanting in the quality of the jumping-jack, and could only dream.—*Vienna Neue Freie Presse*.

...Marie Roze's appearance in English opera as *Aida* at the Globe Theatre, Boston, on Monday night, was a decided success. She was called out several times after each act. Longfellow occupied a box and handed to Mlle. Roze a bunch of roses. After the performance the venerable poet went on the stage to congratulate her. The audience was most enthusiastic throughout the opera.

Ancient Instruments at the Brussels Exhibition.

WE propose to give, as a matter of considerable interest to the music trade here and abroad, a brief description of the ancient instruments exhibited at the Belgian Exhibition now open at Brussels. They appear to be of all sorts, from the old instruments of the key-board type to old violins, and even bagpipes. The collection of clavichords, harpsichords, spinets, and virginals seems to be a large one. M. Bannelier gives—in the columns of that excellent paper, *L'Echo Musical*, from which the information contained in this article is in part, but not wholly, derived—a detailed account of the difference between these instruments, but as they will be sufficiently familiar to English readers, we need not repeat them. As these instruments stand in rows, mute exemplars of the music of the past, and as they are placed in comparison with the steel or iron framed over-strung concert grand of today, we may, however, well recall the words of Voltaire, that "a pianoforte is only the instrument of a tinker in comparison with the harpsichord," and confess that the great French philosopher was only right so far as the pianos of his day were concerned. Even at the "historical concert," recently given by Brinsmead & Sons, it was abundantly seen that the harpsichords of the latter end of the last century were, weak as they appear to modern ears, infinitely superior to the early pianofortes.

The Brussels Exhibition naturally contains several specimens of the harpsichords of Ruckers, the famous Antwerp maker, who retained for nearly a century the lead of harpsichord manufacturers. The chief specimens shown at Brussels are those in the possession of the Baron de Goër de Hervé, of M. Louis Derdeyn, of Victor & Joseph Mahillon, the well known firm of musical instrument manufacturers of Brussels, and some from the Musée Plantin, at Antwerp. The Messrs. Mahillon also exhibit the only clavichord to be found in the exhibition, and a piano which bears the inscription, "Ludovicus Fétis, fecit Montibus, anno 1797." It is a curious fact that Fétis makes no mention of this "Ludwig Fétis," the manufacturer of this piano, although, as his father was an organist at Mons at the time Francois Joseph Fétis, the historian and critic, was born there in 1784, the piano-maker was probably either his father or an uncle. The harpsichords exhibited are of the usual Ruckers pattern, not unlike the Ruckers harpsichord of Handel preserved at the South Kensington Museum. They have two keyboards, with stops and sound holes, and for the most parts the lids are painted with some show of art. A spinet is also exhibited by the Messrs. Mahillon, while virginals are contributed to the exhibition from the collections of Madame Alfred Campo, M. H. Gosselin, M. Léon Jouret, and M. Terme.

The collection is also rich in such stringed instruments as old guitars, zithers, arch zithers, lyres, mandores, mandolins, and arch lutes. They are chiefly from the collections of M. Charles Henkart, M. H. Gosselin, M. A. Van Zuylen, Count H. de Villers, and the Messrs. Mahillon. The strings of these instruments are, M. Charles Bannelier points out, multiplied at pleasure; and he recalls the celebrated saying of Matheson, in 1713, that "A luthiste of the age of eighty has certainly passed sixty years of his life in tuning, and the worst of it is that, out of a hundred players, especially if they be amateurs, it is difficult to find two who can tune properly. Sometimes it is the strings, sometimes the frets, sometimes the pegs are wrong, and it has been said in Paris that it costs as much to keep a lute in good order as to feed a horse." The Exhibition also contains a highly original collection of miniature instruments, such as a stretch of the imagination may lead readers of Swift to believe Gulliver saw at Lilliput, and which is exhibited by Madame Desmottes Lenglard.

Another instrument which seems to have excited considerable curiosity at Brussels is that which was known as the "Dudelsack," or "Sackpfeife," of Germany, the "Zampogna," or "Cornamusa," of Italy, the "Cornemuse" of France, and which is dear to our Scottish brethren as the bagpipe. Everybody is aware this is an instrument of great antiquity. It was known to the Greeks; it appears on a coin of Nero, who, according to Suetonius, was a performer upon it, while Procopius alludes to it as cheering the Roman infantry on to battle. In Navarre it was called "Musette"; Chaucer's miller, "a bagpipe well couth he blowe and sowe"; and the figure of an angel playing upon it appears on the crozier given by William of Wykeham to New College, Oxford, in 1403. Scotland has in vain struggled against the assertion that its national instrument did not come into general use in the Northern kingdom until the fifteenth century, and that it was previously popular in England and Ireland, and now Belgium puts in a claim to the credit of bagpipe antiquity.

In instruments of the violin species the Brussels collection is exceedingly rich. A fine viol d'amour is exhibited by M. Van Zuylen, and several viols di gamba and viols da braccio come from the collection of Messrs. Mahillon. The Belgian violin makers of the eighteenth century are well represented, and there are several violins, an alto, and some violoncellos by Ambroise de Comble, some altos by P. Boom, Delannoy, and Gaspar Bourbon, and a violin by Egide Snoeck, all luthiers of Brussels. In one of the violoncellos, whose origin is doubtful, is stamped the following label—

"Cetta bas par Marc Snoeck repare pour faier voir a ces envieux mon adresse est pres l'eglise rue s. Gery a Bruxelles, ancien luthieu, 174—"

There are also in this department some fine specimens of

Stradivarius and Amati, lent by Count Carl Van der Straeten-Ponthoz, M. C. F. Darche, and Prince de Caraman-Chesnay. The Belgian viols previously described are from the collections of Madame Anais Van der Beek, M. Georges Mougenot, M. Eugène Amelot, the Chevalier Emile de Nevede de Roden, and M. Charles Bannelier.

A fine specimen is exhibited of the marine trumpets, and there are several old bassoons, hautbois d'amour and a clarinette d'amour. Lastly, there is a "Tibia," or flute, made of a tube of ivory with movable keys, the exact reproduction of a very curious instrument found amongst the ruins of Pompeii.—*Music Trades Review, London*.

New Music.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

M. Gray, San Francisco.

Those Evening Bells.....(song).....Henry Ketten.

Depends most for its effect and success upon the accompaniment, which is beautifully written. The melody is rather secondary, but, nicely delivered, in conjunction with the accompaniment, would no doubt have a very pleasing effect. The song can be recommended to both artists and amateurs. A flat is omitted in one bar; compass, D to F, a tenth.

...The latest London *Figaro* has the following: "Mme. Lorenzini Gianoli, who made her début as *Norma* on Tuesday, was, it is said, engaged by Mr. Mapleson for America, but through a slip she remained in Europe, and, in the absence of Mme. Zacchi (who has since arrived) was engaged by Mr. Armit. Opera goers will heartily wish she had been shipped to America. A tall, gaunt figure, a voice unpleasantly harsh, and a stage presence certainly not Druidical, all told against the débutante. The new *Norma* had a powerful organ and seemed an experienced actress; and, indeed, if she had but freshness of voice and any sort of method, she might be an acceptable artist. But in the result (as at the earlier representations of the opera, when the *Adalgisa* of Grisi overshadowed the *Norma* of Pasta) the positions were again reversed. The star of the evening was the *Adalgisa*, Mme. Bauermeister; and the new artist, despite her powerful voice and her histrionic gifts, had to give way before her. A few friends of both artists supplied, however, the chief fun of the evening. The supporters of Mme. Bauermeister applauded her, while the newly found friends of the débutante did all that lusty throats and powerful palms could do to applaud their favorite. By and by at the duet, "Mira o Norma," the two forces appeared nonplussed. For the friends of the one to applaud the other seemed to be absurd, and to this incident may be attributed the fact, that probably for the first time in the history of the opera, the famous duet missed its usual encore."

...England has a genuine captain of "H. M. S. Pinafore" in Captain Rawson of the *Minotaur*, who has a delightful way of giving an occasional party to children, who swarm by the hundred to the quarter deck of his big vessel. Precautionary measures have been taken to avoid possible mishaps by a child accidentally tumbling down a hatchway, disappearing through a port-hole or taking a fatal dive through the interstices in the gangway; the boys and girls may dance or romp to their hearts' content, and Captain Rawson is not the man to let their amusements lag, while his middies enter into the fun of the affair as heartily as the juvenile guests themselves.

Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended November 9, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Australia.....	2	\$240	1	\$500	....	....
Brazil.....	....	....	1	500	....	....
Bremen.....	76	4,450	..	....	....	....
Hamburg.....	22	1,140	8	2,500	....	....
Liverpool.....	1	133	..	....	....	....
New Zealand.....	53	4,262	..	....	....	....
Venezuela.....	..	....	..	....	12	\$130
Totals.....	154	\$10,225	10	\$3,500	2	\$130

*Including \$108 worth of organ fixtures.

†Orguinettes.

IMPORTS.

Musical Instruments, 218 cases, value.....\$24,724

EXPORTS FROM BOSTON.

For the week ended November 5, 1880.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
British Africa.....	27	\$1,366	..	....	....	....
England.....	11	1,320	..	....	....	....
Totals.....	38	\$2,686	..	....	....	....

IMPORTS.

Musical instruments.....value.....\$876

DRAMATIC NOTES.

...D. H. Harkins is making money in England.
...Lawrence Barrett is at the Chestnut, Philadelphia, this week.

...Booth follows *Hamlet* with *Richieu* at the Princess' in London.

...Bernhardt will not go to Brooklyn until after her return from Havana.

...*"Enchantment"* takes the place of *"My Partner"* at Niblo's Garden, next week.

...*"The Guv'nor"* continues to fill Wallack's, and will be continued until further notice.

...Salvini, the tragedian, sailed from Havre for this city on Saturday evening by the steamer Canada.

...*"Needles and Pins"* succeeded *"Our First Families"* at Daly's Theatre on Tuesday evening.

...*"Revels"* at Haverly's Fourteenth Street Theatre seems to be the most popular burlesque of the day.

...Fanny Davenport commenced her traveling season by appearing on Monday night at Hartford, Conn.

...Kate Claxton in *"The Snow Flower"* is drawing crowded audiences at the Bijou Opera House.

...Stephen Fiske is writing a new play for Wallack. Rumor credits him with the best work on *"Rosedale."*

...It is said that Henry E. Abbey will not pay Brooklyn the compliment of taking Bernhardt to that city until after her Havana engagement.

...Charlotte Thompson opened on Monday night at the Windsor Theatre in her new play, entitled *"The Planter's Wife,"* by J. K. Tillotson.

...The management of the Madison Square Theatre is preparing a souvenir programme for the 365th as well as the 300th night of *"Hazel Kirke."*

...Dr. James L. Farley is announced to give six recitals of *"Hamlet"* at Chickering Hall as follows: November 17, 20, 23, 26, 29 and December 3.

...Herrmann, the prestidigitateur, assisted by the Onofri Brothers and the Lorellas, began a week's engagement at the Grand Opera House on Monday evening.

...Bronson Howard, the dramatic author, has married the youngest sister of Charles Wyndham, the actor, who was for a season a member of Wallack's company.

...Sarah Bernhardt's success in *"Frou-Frou"* is at least as great as in *"Adrienne."* Probably because most of her audience have seen *"Frou-Frou"* in English.

...Edgar Fawcett's burlesque comedy, *"Sixes and Sevens,"* was produced with success at the Boston Museum on Monday night. The dialogue is bright; the situations comical.

...Robson and Crane made their reappearance in this city at the Standard, on Monday night, in their new comedy, *"Sharps and Flats."* The scene of the play is laid in San Francisco.

...J. S. Vale's Lyceum Comedy Company, a very good one, by the way, gave at Masonic Hall, on Monday evening, *"The Day after the Wedding"* and *"The Serious Family."* The engagement is for the week.

...Lillian Spencer, in *"Norah's Vow,"* has been drawing well at the Fifth Avenue Theatre. John McCullough opens with *"Virginius"* at this theatre on Monday evening. The scenery includes three elegant Roman interiors and a grand forum scene.

...*"A Gentleman from Nevada"* does not seem to be as welcome through the country as might have been anticipated from the glowing eulogies passed upon Mr. Jessup's work in New York—that is to say, if New York "indorsements" possess any value.

...John S. Clarke has entirely recovered. The London papers speak approvingly, as of old, of his performance of *Bob Acres* at the Haymarket on the evening of October 28. Also of the performance of Linda Dietz as *Lydia Languish* and of Mrs. John Wood as *Mrs. Toodles* to the *Toodles* of Mr. Clarke.

...Boucicault's newest—or latest, or "freshest"—play, *"The O'Dowd,"* is a great hit in England. With his usual tact, Boucicault has drawn the critics into an epistolary warfare concerning it. Notwithstanding the present unsettled condition of matters in Ireland, the turgid patriot in worsted stockings, with his shillelah and his "Hurroo," appears to be absent from the cast.

...A. M. Palmer's *"False Friend"* combination appeared at Haverly's Brooklyn Theatre to a good house on Monday night. The play was beautifully mounted and as a whole creditably performed. Fred de Belville made his first appearance as *Lucian Gleyre*; G. F. De Vere personated *Cuthbert Fielding*; John Wilson, *Andrew*; Eleanor Carey, *Edith Fielding*; Kate Denin, *Lady Ogden*.

...Mlle. Bernhardt had issued cards of invitation worded as follows: "Mlle. Sarah Bernhardt (Sociétaire de la Comédie-Française) requests the honor of —'s company to a private view of her paintings and sculpture at her art gallery, Union League Theatre, Twenty-sixth street and Madison avenue, on Saturday, the 6th of November, from 7 to 10

P. M."; but the reception was unavoidably postponed to tomorrow the 13th.

...Ada Cavendish is a sufficiently good actress to inspire the belief that she possesses at least average intelligence. If the story, now going the rounds of the press, to the effect that she is a natural daughter of the Duke of Devonshire is circulated even with her connivance the impression created by her histrionic ability is wholly undeserved. An artist who is compelled to borrow a coat of arms from a foreign noble in order to win recognition of dramatic skill is in a sorry plight; one who deliberately forges a bar sinister not only discredits his or her own ability but affronts the intelligence of the American public. Modjeska was a success here, and called herself a countess. There is no reason to believe that the wild mannered custodian of herself and poodle, who habitually traveled with her, was entitled to the patent of a count. At all events in London, where Modjeska is much more highly esteemed than in this country, she has long since abandoned all pretence to belong even remotely to the aristocracy of any nation.

...W. G. Wills writes to the London *Times* apropos of Miss Jerrold's letter, saying that she felt aggrieved by Mr. Wills' change in the plot of her father's play, *"Black-Eyed Susan."* The "job," he says, was offered to him, but had he known that Miss Jerrold objected to it he would not have taken it in hand. He says, however, that if she will reflect that he alone is responsible for the first two acts, and that the old story on which *"Black-Eyed Susan"* is founded is now common property which any playwright may use without suspicion of plagiarism, and that her father's last act is presented almost as it was written, she, he thinks, will feel less indignant.

...Dickson Brothers, proprietors of the Grand Opera House and Park Theatre, of Indianapolis, have leased the opera house at Lafayette, Ind. The local manager is F. E. D. McGinley. Following are some of its engagements: On November 9, Barney Macauley will present *Uncle Dan'l*, in Locke's play of *"A Messenger from Jarvis Section,"* Charles L. Davis in his New England drama of *"Alvin Joslin,"* November 16; the new play of *"Mrs. Joshua Whitcomb,"* November 17; George S. Knight and wife in *"Otto,"* November 20, and Dan Thompson in *"Josh Whitcomb,"* November 22. Leavitt's Specialty and Vaudeville Company and *"All the Rage,"* are also booked for later on.

...Besides the Florences with the *"Mighty Dollar"* at the Gaiety Theatre, London, the managers have obtained a burlesque on the *"Corsican Brothers"* and Irving by *"Happy Thought"* Burnand, the editor of *Punch*. As far as possible the original is pretty closely followed, the ball scene being seized upon with its already burlesque dances. Here, however, a party of musicians are introduced, forming a musical scale, beginning with a little boy and running up to a big drummer of immense height. This portion is made exceedingly humorous.

...E. E. Rice, the Rice, in fact, is advancing. From the imbecilities of *"Evangeline"* and *"Revels"* to the two charming little operettas which the Bijou Company, under his management, have been playing is a long step in the right direction. Mr. Rice, however, appears to suffer from the modern appetite for many ventures, and is equipping an operatic spectacular company for the road. One encouraging prospect is assured by this circumstance. He will be kept too busy to write any more music, and will prosper correspondingly.

...The St. Charles Theatre, New Orleans, which during old Ben De Bar days was a scarecrow of the antique type has been renovated throughout and is now not only habitable and cleanly but even pretty and inviting. De Bar was a thorough conservative. He had a reverence for vested rights, and would not for all the world—on an undorsed promissory note—interfere even with the rights of insects that represented an ancient and honorable ancestry in any of his theatres. Besides, powder was not as cheap formerly as it is now.

...M. Dettmer, the first comedian of the Royal Theatre at Dresden, died suddenly a few days ago. Only three weeks ago he concluded a most successful engagement in Berlin, where the theatre-loving public were enraptured with his rendering of classical parts. He began his theatrical career as a singer and retained until the last a very melodious voice, which greatly helped him afterwards in his profession as an actor. He was best as *Faust*, *Egmont*, *Marquis Pasa*, and other parts of the tragic drama.

...It is argued in a Minnesota paper by one of those highly intelligent correspondents who know everything that the present activity among American playwrights is due to *"Anna Dickinson's"* brave venture two years ago. If Miss Dickinson is responsible for any of the rubbish which, with the solitary exception of Habberton's play, the recent American drama has proved to be, a crown of thorns for the rest of her natural and many æons of her supernatural life would be but a mild penalty.

...James A. Herne's *"Hearts of Oak"* has been playing in Rochester. Among other amusements in that city, lately, was Mme. Rientz's Female Minstrels, who did not meet with a cordial reception. Lotta played to good houses on the 1st, 2d and 3d. It is said that a new theatre is to be built in the Flower City. The site proposed is immediately oppo-

site the Grand Opera House, and preparations will at once be commenced for its construction. It will be used for variety shows.

...Clara Morris was taken ill during the performance of *"Article 47,"* at the Park Theatre, on Thursday evening of last week, and compelled to return to her hotel, and was not sufficiently recovered to play the next evening. She had a sharp attack of malarial fever. Her regular engagement at the Park Theatre closed on Saturday, but she has made a supplementary engagement for several matinee performances, the first of which took place on Thursday afternoon.

...*"The Legion of Honor,"* which Samuel Piercy produced with marked success in San Francisco and elsewhere under the title of *"Deception,"* was produced for the first time in this city at the Park Theatre on Tuesday evening. It is in four acts. The scene is laid in France, and, like *"Diplomacy,"* it contains three strong leading male characters, personated by Messrs. Piercy, Morris and Pendleton. Mrs. Agnes Booth and Mrs. Jordan-Chamberlin are also in the cast.

"The Legion of Honor."

THE LEGION OF HONOR," now playing at the Park Theatre, is a sort of mélange, so far as incident is concerned, of *"Aurora Floyd,"* *"A Celebrated Case"* and the Tichborne trial. And yet it is an original play of French origin, written long before either of the three authorities mentioned. In its present form it has achieved an undeniable success, Messrs. Piercy, Mark Pendleton and Harry Courtaine, and Agnes Booth and Louise Dillon being fitted with parts that could hardly be better adapted to them.

The outline of the story is this: A woman concealed from her husband the fact that she had previously married a villain, who had a wife, and therefore could not be legally joined to her. The husband discovered the secret, and so learned that he was not the father of his wife's son. The deceiver returned after many years, and was overheard by his son to speak insultingly of his mother. Thus the son and his real father, without either being aware of the natural tie between them, were led to quarrel and to arrange a duel. But the husband finally takes the son's place in the contest and kills the villain, with whom the secret dies.

It will be easily seen from this memorandum of the plot that strong situations and melodramatic effects are the characteristics of the play.

"Needles and Pins."

ON Tuesday evening Mr. Daly brought out a new play of his own adapting. This, though paradoxical, is a tolerably accurate description of most of the productions at this theatre under this management. It is from the German, and in English is entitled *"Needles and Pins."*

It may be stated at once that the piece is a success. It is hardly probable that it will turn out to be the "holiday comedy" that Mr. Daly insists it is, or that it will add another to the list of great successes with which that iconoclastic young manager startled the accepted authorities of the drama, at his Twenty-fourth Street Theatre. But it is a good comedy, nevertheless, having far more fun in it than we have been wont to credit our esteemed German contemporaries with possessing, and affording a splendid opportunity for James Lewis, John Drew, Mrs. Gilbert, Mr. Fisher and Ada Rehan.

The piece is really admirably put on the stage, as all of Mr. Daly's pieces are. As in some others of his productions, however, it dwindles in interest toward the close, and is eked out by extraneous song and dance business that he should have known better than to introduce.

The Standard.

ROBSON AND CRANE have made an instantaneous success of *"Sharps and Flats"* at this theatre. While not as wildly funny as *"Our Boarding House,"* it is peculiarly adapted to the characteristics of the two eccentric comedians, and will undoubtedly run for some time.

The French Plays.

THE Bernhardt edition of the plays represented by Mlle. Bernhardt, translated by Frederick A. Schwab, published by F. Rullman, owned by Albert Weber, indorsed as follows by the actress herself, "The only correct version of my plays, translated and printed from my prompt books," and even illustrated by her own pencil, enables persons unfamiliar with French to follow the course of the plays very well. The text is fairly printed in French on the left hand page, and English on the right, and the translation is on the whole very well done. The edition is in the form of an ordinary pamphlet, bound with glazed paper. It is sold for 25 cents per copy.

The Musical and Dramatic Courier.

A WEEKLY PAPER

Devoted to Music and the Drama.

SUBSCRIPTION.

(INCLUDING POSTAGE, INVARIABLY IN ADVANCE.)

Yearly - - - - - \$4.00
Single Copies - - - - - Ten Cents.

NEW YORK, FRIDAY, NOVEMBER 12, 1880.

This journal, as its name purports, is intended to cover the musical and dramatic field. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. The need of such a journal is apparent, and on such a basis the support of artists and of the people may reasonably be expected. It has no partisan aims to subserve, and it will give the news and all fresh and interesting information that may be of value in its line. It will also give, as heretofore, close attention to trade interests, and with its frequent issue must serve as the best and most important medium for advertisers.

Any information our readers may wish to obtain shall be cheerfully given, and prompt replies will be made to all inquiries addressed to us on any subjects of interest to the trade.

RATES FOR ADVERTISING.

PER LINE.

Three Months.....\$20.00 | Nine Months.....\$60.00
Six Months.....40.00 | Twelve Months.....80.00

Advertisements for the current week must be handed in by 10 A. M. on Thursday.

All remittances for subscriptions or advertising must be made by check, draft, or money order payable to the order of HOWARD LOCKWOOD, Publisher.

Communications on all trade matters are earnestly solicited. Address

HOWARD LOCKWOOD, Publisher,

P. O. Box 3893, 74 DUANE STREET, NEW YORK.

Western Office: 8 Lakeside Building, CHICAGO, ILL. P. G. MONROE, General Manager.

Philadelphia Office: No. 407 Walnut Street. JULES VIENNOT, Gen'l Manager.

WILLIAM E. NICKERSON - - - - - EDITOR.

IT is one of the prerogatives of genius to hold novel—not to say eccentric—opinions, and this prerogative John Ruskin exercises with a freedom that sometimes almost takes ordinary men's breath away. His latest expression in this line, made in a letter to the secretary of the English Dramatic Reform Association, is to the effect that the true use of the theatre is not to make money, but to educate the people. This may be the true view of the matter, but we fancy it is not likely to be adopted to any great extent among managers, especially on this side of the Atlantic.

APPLAUSE is very often indiscriminately lavished upon artists. In fact, sometimes people clap their hands, stamp and hurrah, without their being any earthly necessity for such noisy demonstrations. An instance was furnished at the symphony concert which took place last Saturday night at Steinway Hall. Mr. Henschel had acquitted himself admirably, and had responded to one recall, but some few persons in the gallery (with less taste for music than noise) insisted on his appearing a third time; to accomplish which they indulged in the kind of unrestrained and clamorous applause generally displayed at indoor political meetings, all of which was far from proving that the few *claqueurs* had a true appreciation of the excellent artist's abilities. His good nature was, however, equal to the occasion.

A BOOK or journal full of typographical errors is not a pleasant sight to readers. This, nevertheless, is not nearly so grave a matter as is that of a piece or volume of music which contains an equal or even less number of mistakes. With regard to literary works (except those printed in a language only partially understood by the reader), intelligent persons are well able to see and amend what has been overlooked by the negligent proof-reader. A very different thing, however, is it with regard to music, as most students, and even some accomplished amateurs and professionals, are sometimes at a loss to perceive the exact intention of the composer in some peculiar passages, if the proofs have been in anywise carelessly read. The one absolute necessity, for editions to be of value, is "typographical correctness." The composer ought to guarantee "harmonic" correctness, or not write at all.

IN this number we present brief talks with various pianoforte manufacturers on the present condition of business and the prospects for the future. It will be seen that these are all encouraging both as regards to-

day and to-morrow, though they differ materially concerning the character of business at the present moment. One manufacturer, for example, finds that the retail trade has visibly improved since the election, while the wholesale trade remains as before. On the other hand, another manufacturer says that the wholesale trade has increased while the retail trade has stood still. A third notices as yet no marked improvement in either branch of trade, but remarks that collections are better. The one point, however, on which all agree is that the prospects are excellent for a fine trade between now and next spring; and in this they are supported by the condition of business in general throughout the country.

TO THE MUSIC TRADES.

IN enlarging the scope of THE COURIER, which we do with this issue, to include a wider field of dramatic criticism than it has heretofore cultivated, we seek to increase its usefulness. But our patrons of the music trades must not suppose that this will be done at the expense of trade matters. On the contrary, we will devote more space and care than before to the trade department. And as in entering new channels of circulation the number of readers will be greatly increased, this new departure must inure to the benefit of all classes of advertisers.

AS THE COURIER is maintained by its own capital, there is no possibility of its being driven to apply to any of its advertisers for pecuniary assistance, a practice altogether reprehensible, but unfortunately too common among papers that have entered this particular field. So being independent in money matters, this paper can afford to be independent in trade matters; and that it has been entirely independent and impartial thus far, not a single reader will, we think, attempt to gainsay.

AFFECTATION IN MUSIC.

IF there is one thing above another to be pitied it is the affectation displayed by many for the higher works of musical art. To see persons, whose knowledge is necessarily limited, go into spasms of delight, as it were, over an abstruse composition, is truly amusing but equally deplorable, because no one is benefited or deceived by this false display of rapture—certainly not he who thinks to hide his ignorance under a cheap mask; and certainly not those who have studied deeply enough to fathom the work with some success, and, consequently, are thoroughly able to judge of the diligent application (even in conjunction with talent) necessary to grasp its significance or beauty or in how far it lacks in one or both of these qualities.

At every concert of a high character it is the most natural thing for tares to be found side by side with the wheat. If this were not so, it would be very remarkable. It is not remarkable, however, that the "tares" generally give the loudest and most prolonged applause. The "wheat," on the contrary, enjoy and appreciate the music, applauding sufficiently to make that fact evident. But for the dictates of fashion, the audiences at symphony concerts would be slim enough, although they would make up in quality what they lacked in number. Nevertheless, it is well that so many attend high class concerts, because, first, such concerts need all the support that is accorded them; and, secondly, no one can regularly hear sterling works performed without having his taste more and more elevated. Such auditors should rather quietly listen than create a commotion. It is only "affectation" that should be condemned, not the true desire evinced to educate one's taste to grasp the lofty ideals of great tone-poets.

SARAH BERNHARDT. D.K.B.

THE debut of Sarah Bernhardt at Booth's Theatre, on Monday evening, has been the ruling subject of discussion for the past three or four days, the event itself furnishing a topic susceptible of almost endless treatment, while the criticisms written upon her appearance and acting supply another. Before proceeding to discuss Mlle. Bernhardt from our own standpoint, perhaps a few words regarding the New York daily papers and opinions may be interesting.

Frankly then, in the main there is only one opinion. It is favorable to the famous lady. Obviously among those who recorded their first impressions there were many gentlemen of taste, culture and sensibility. Most of the notices are written in good idiomatic English, and display more care and more discernment than are usually to be found on a Tuesday morning. Moreover, with one preposterous exception, which has made its author the laughing-stock of intelligent men, they are temperate, judicious and eminently calculated to affect public opinion. It is not necessary to specify the one exception. It is characteristically flatulent, false, mushy, extravagant and unmeaning. The remainder, which we think are highly creditable to the daily press, deal with Mlle. Bernhardt's acting in general. They grasp the subject as a whole and do it justice. They speak of the lady as an artist of eminently great abilities. These abilities they succeeded in measuring at once; and it will be found, on making due allowances for individual taste, that they present one central idea. Mlle. Bernhardt is not a woman of commanding genius. Her *forte*, according to them, is not tragedy. In contrast with women who have taught us what tragic acting is—artists like Janauschek and Ristori—Mlle. Bernhardt is weak and even insipid. Without weighing tragic talent by the pound, or estimating intensity of feeling by the volume of sound, they agree that Mlle. Bernhardt's physique precludes any chance of swaying the passions of an audience by counterfeiting the passions which dominate the character she assumes. Here is the margin of natural fitness for tragedy, which no artifice of the schools can extend, much less remove. In the sense of exercising vague, tremendous power, according to the critics, Sarah Bernhardt is not and cannot become a great actress.

On the other hand, in that domain of art in which she can move successfully, she is declared to be a marvel. All that human invention and the experience of generations combined can do toward the production of effects, Mlle. Bernhardt does. So easily, so readily, and with such grace are these resources employed that the actress seems to own a nervous and spiritual organism different from that of the player we are wont to see, and to be affected in a thousand ways that are new and suggestive. In the display of powerful realistic effects, in the expression of physical suffering, and in the incalculable bits of detail which go as far as enthusiasm in making up what, in the cant of the day, is described as magnetism, Mlle. Bernhardt is unique.

This is in brief the opinion of the press. It is, with but little modification, our own. It does not often happen that so full an agreement exists upon any dramatic subject. At the same time we can speak of Mlle. Bernhardt with enthusiasm for her many superlative excellences. Personally she is not a beautiful woman. Her features express strength and individuality of character, but not softness nor beauty; her manner charms by its grace, and her voice lulls by its sweetness. In the rôle of *Adrienne*, which, by the way is not a great part, our estimable contemporaries to the contrary notwithstanding, Mlle. Bernhardt may not be at her best. It was well chosen, however, as affording an opportunity for the display of her elocutionary powers and that particular quality of womanliness which has been claimed as her especial excellence. There are scenes of great tragic power in the play, but the greater part of it is devoted to the depiction of the qualities of ideal womanliness, self-abnegation, idolatry of the object loved, trustfulness, and so on. Indeed, up to the fourth act, there is nothing to foreshadow the limitation of her reach. The audience, by those charms, natural and studied, which Mlle. Bernhardt possesses even in a greater degree than Adelaide Neilson, is won to the most powerful sympathy with the afflicted heroine. The establishment of this rapport is conducted with a skill that defies analysis, but which is due as much to the natural qualities of the woman as to the art of the actress. Could this condition be turned to account by such fervor as Janauschek's then *Adrienne* would never have received such an interpretation. But it is not. One leaves the theatre with the spectacle of the much wronged woman's dying agonies horribly prominent

before the mind, and reflection comes to the rescue with the reminder that Croizette could have made even this more intensely horrible.

THE DRAMA.

AS the reader will observe, in the present number of THE COURIER more space and attention are given to the drama than it has heretofore been our custom to give. From this out we shall endeavor to make this paper as acceptable, not only to patrons of the drama, but to those who belong to the dramatic profession, as it has been to the musical public. Our success in this latter department is the best proof of the esteem in which this publication is held by musicians and lovers of this form of art. Of the ability, fairness and pungency of our musical criticisms there has never been a question. There is no reason, therefore, why the same policy in respect of the kindred art should not widen our sphere of usefulness, and make THE COURIER as trustworthy an authority in dramatic affairs as in musical matters.

In making this addition to our pages we are influenced by motives which we have no hesitation in laying before our readers. There is not only room for a dramatic paper in New York and the inland cities; but, for such treatment as we propose to bestow, there is an actual need. We have no desire to find fault with our contemporaries, more or less able, who are already in the field; nor do we desire in any way to encounter them, save in honorable competition, by offering a system of treatment which they have not so far attempted. What, in our opinion, their mistakes are, we shall never tell. But for THE COURIER we have this, and this only, to say: That no hasty, superficial or prejudiced opinions shall be expressed. What we think of the stage in the abstract, of the management of any theatre, of a new drama and its mode of presentation, we propose to state deliberately, carefully and as vigorously as may be. Personal considerations, whether favorable or the reverse, shall be held in absolute check. In discussing the workmanship of familiar hands, the characterization of minds which, by association, awaken pleasant and unpleasant thoughts, there is, we acknowledge, an ever present tendency to lavish praise in the one instance and grudge it in another; to soften censure toward this one while its full asperity is directed toward that one; to take especial interest in the prominent members of the profession and pass by the proportionate excellence of the minor lights of the stage as undeserving the dignity of extended criticism. It is needless to say to those who have relished our musical criticisms that these faults shall not, at all events, be urged against THE COURIER's dramatic work.

Of our ability to judge fairly we leave our readers to decide.

But one other stipulation and we leave the subject. In the dramatic columns of the daily papers there are plenty of critiques. Unfortunately, ninety-nine out of every hundred are based upon a first performance, notoriously an unfair criterion. The actors, even the veterans of the stage, are nervous on a first night. Their conceptions of character, which on succeeding nights are complete, are on the first fragmentary and imperfect. They are walking upon the crutches of the last rehearsal and the prompt book. No matter how well they may disguise their inefficiency, it is always made plain to those who witness the second as well as the first performance. The criticisms, hurriedly put together, expressing opinions formed under such conditions, must be untrustworthy. The date of publication of this journal will enable us to provide thoughtful and well considered criticisms of plays and their manner of production.

BRITONS ON BOOTH.

THAT Mr. Booth is an actor who stands in the foremost rank will, we think, be admitted even by those who deny him the first place on the American boards. Even these, his detractors, find it difficult to name an American artist who, viewed in all his aspects, stands before Mr. Booth. His eminence, the success already made during the past few years by Americans in the English capital, the metropolis of the race that brought forth Shakespeare, and the ex-

istence of another great English favorite, in contrast with whom he must inevitably be judged by English critics, combine to make Mr. Booth's appearance in London a dramatic event even more important and interesting to the art than the debut on Monday evening of Sarah Bernhardt.

So far as can be judged from the accounts published by the daily papers, Mr. Booth did not impress our English friends favorably in *Hamlet*. This is not strange. On the contrary, had the London critics who pronounced Mr. Irving the "perfect *Hamlet*" waxed warm in their eulogies of Mr. Booth, their want of consistency would at once have been apparent. Nearly every critic of Mr. Irving's *Hamlet*, some five or six years ago, did go the length of proclaiming Mr. Irving perfection. They are so far consistent that they do not commend Mr. Booth's personation even faintly. The most discriminating notices of his performance express a certain respect for his school, but none whatever for his conception.

We do not consider Mr. Booth by any means an ideal *Hamlet*. Within the past ten years the American public has seen at least three in almost every respect truer to the accepted conception. The artists who thus ranked Mr. Booth were Fechter, Davenport and Edwin Adams, and they are dead. Of living American *Hamlets*, there is, however, not one who possesses the art which, at least, Mr. Booth brings to bear upon the character, except though that Mr. Keene and Mr. Edgar have a livelier insight into the character. Mr. Booth's *Hamlet* may be summed up briefly. It is an absolutely mechanical performance. It has not the first gleam of intuition, warmth or sympathy. It has been painfully pieced out from the shreds of tradition that the actor has from time to time secured; but the patchwork has been done with consummate skill. One is sure that it is only a mask, because it has not a semblance of life, except occasionally in repose; but it is nevertheless interesting. It is melodramatic, affected, stereotyped, everything but natural. It is such a *Hamlet* as no living man, not even Mr. Booth, ever conceived. Its motive comes not from within, but from without. On the other hand, Mr. Booth's more recent presentations of *Hamlet* have been marked by a moderation of gesture, a flexibility of elocution and an easy dignity of carriage which seem to argue that he must suddenly have seen his *Hamlet* as others saw it, and had set to work to effect a radical reform.

Notwithstanding these defects, which are, in a measure, redeemed by conspicuous virtues, by graceful poses and elocutionary elegance, we do not believe for one moment that the English people declined to regard Mr. Booth as a great *Hamlet*, by reason of any one of them. The fact is, that English taste has of late years undergone a great change, and more particularly in Shakespearean studies.

For this change, which had already reduced Mr. Phelps to the standing of a second-class actor before he died, Irving and Barry Sullivan are largely responsible, the former more than the latter. Mr. Irving is nothing, if not melodramatic. His greatest piece is the "Bells," an intense melodrama. Personally he has not one of Mr. Booth's extraordinary gifts of feature, expression or voice. He is awkward, ungainly and, to cultivated Americans, constantly on the verge of being grotesque. But differing as he does from the tragedians of history and tradition, he is forced to rely upon his originality for effects. That he has fervor, power, magnetism, intelligence, we concede. That he is a legitimate tragedian, as Americans understand the word, we deny. That he is not such a tragedian as Shakespeare would have selected to play *Hamlet* we affirm; and the proof lies in this, that, when Mr. Irving played *Hamlet* and won the almost unanimously proffered verdict of perfection, he and Shakespeare differed so widely that one or the other had to give way. Shakespeare was dead and apparently defenceless, for Mr. Irving mutilated his text, rearranged several scenes, utterly and completely changed the order of certain passages, omitted lines of inestimable value as depicting the almost hysterical condition of the Prince after his first interview with the *Ghost*, and, executing a circus-like act of clap-trap after the play scene, brought down the curtain and the house on the quatrain, "Why let the stricken deer go weep," in a climax which Shake-

speare never dreamed of, because it was ridiculous. He took the liberty of so "improving" Shakespeare, to make a melodramatic ending to the act, as to break it off short, even in the middle of a speech; for, as every schoolboy knows, after the line, "Thus runs the world away," *Hamlet* continues to *Horatio*: "Would not this, sir, and a forest of feathers," &c. We need not point out the value of the lines that follow. *Hamlet* and the *King* alone knew the significance of the play which the former had written. *Horatio* did not, and *Hamlet* was not ready to tell him.

We mention this impudent conversion of Shakespeare's *Hamlet* by Mr. Irving to a commonplace melodrama, merely to emphasize the critical condition of the English mind which pronounced Mr. Irving's *Hamlet* "perfect." Other examples might be given, but this we think will suffice. The other indication of the change may be ventured. A public taste that greeted with applause Barry Sullivan's reading of a familiar line, "I can tell a hawk from a hern—psaw!" as a true rendering, and praised his scholarship and profundity for that atrocity, is certainly far from a just appreciation of Shakespeare.

The fact was apparent five years ago that novelty was the key to eminence on the English tragic boards. Mr. Irving's *Hamlet* certainly was a novelty. So was Barry Sullivan's. So was Salvini's—a novelty of barbaric ruffianism. Yet the English critics praised all three liberally, and Irving's, as the most novel, came in for the highest share of commendation.

As might be expected, Mr. Booth's *Hamlet*, which, if it is not spontaneous and soulful, is, at all events, scholastically accurate, vexes the English critics with its coldness. Shakespearean tragedy after Irving's melodrama is naturally flat. Even Titus Andronicus would be tame stuff compared with Irving's patent melodramatic compound. So that we are fully prepared to learn that the *Daily Telegraph* declares of Mr. Booth that "He never makes the blood course through the veins, warms the emotions, or touches the sympathies." We should rather think not. The "way down" Hoosier of Indiana is liable to shoot a barkeeper who imposes old whiskey upon him. The papillæ of his tongue feels no stimulant less powerful than croton oil. His grog must be liquid fire in order to assure him that his rights have not been tampered with. He is in precisely the same state physically that a London audience of to-day is in morally and intellectually.

Apart from his *Hamlet*, which, with that curious contradiction often noticed in intelligent men, he regards as his greatest work, while most competent judges regard it as his worst, Mr. Booth is a vastly superior actor to Mr. Irving. In legitimate melodrama, like the "Fool's Revenge," he has no peer in any country. We have no doubt, however, that the British critics, brought up on Mr. Irving's grotesque contortions, demoniac scowls, wolfish howls and growls, and superhuman movements, will find Mr. Booth's *Bertuccio* a rather dull, commonplace and insipid performance. Mr. Booth's great defect, as we regard it in this country, is a tendency to melodrama. It is ludicrous that he should on his first appearance abroad find himself so completely out-heroded that he appears feeble by contrast with the English favorite.

....The success of John Habberton's play of New England life and character throughout the country is a full justification of the few enthusiastic words of praise it extorted from the press of New York. In many respects it is the most fortunate play of the day, apart from its genuine excellence, which THE COURIER has already pointed out. It made its first genuine hit in Brooklyn, where it was taken up by the press and commended in terms so earnest and so outspoken that the attention of the country was called to it. It came into the possession of an actor whose own character is almost identical with that of the deacon; and he, in preparing it for the stage encountered in Mr. Meade one of the shrewdest and wariest managers in the country. They together secured in Mr. Wheelock a good juvenile man for the hero, and aided by a few minor auspicious events they challenged the country. By a shake of good fortune they secured a hearing in New York at a leading theatre at the very beginning of the season, and when they took the road the country was ringing with the excellence of this extraordinary drama, which not only gratified the goody, goody people and overcame the prejudices of Bohemia against anything like domestic peace and piety, but even stirred the Philistines to enthusiasm. The consequence has been so far, in spite of the election excitement, a season of extraordinary success. It is at Philadelphia this week.

NOTES AND ACTIONS.

... William Steinway is recovering his strength.

... Mr. Mahan, of Courtland, N. Y., was here on Thursday.

... Fred. H. Cluett, of Troy, was in this city on Wednesday.

... Mr. Leland, of Worcester, Mass., was here on Wednesday.

... Vose & Sons, of Boston, are turning out twenty pianos a week.

... Mr. Hunt, of Hunt Brothers, Boston, was here on Tuesday.

... Edmund Cluett, of Troy, was here on Wednesday and Thursday.

... Charles Tuttle, of Rome, N. Y., arrived on Thursday in this city.

... S. T. Pomeroy, of Bridgeport, Conn., visited New York on Wednesday.

... Mr. Stone, of Gibbon & Stone, Rochester, N. Y., was here on Tuesday.

... M. Steinert, of New Haven and Providence, was in New York on Wednesday.

... N. A. Hulbert, agent for Kranich & Bach, at Scranton, Pa., was in town this week.

... L. Swenson & Co., music dealers of St. Paul, Minn., have dissolved copartnership.

... George Towle, piano-key manufacturer, of Northboro, Mass., has sold out his business.

... George H. Ryder, organ dealer, of Boston, Mass., has given a chattel mortgage for \$400.

... Arthur Lavigne, of Quebec, Canada, agent for Kranich & Bach, was in the city this week.

... The Clough & Warren Organ Company, of Detroit, Mich., is doing an immense business.

... A judgment for \$213 has been rendered against J. D. Raven, piano manufacturer of this city.

... The mother of Ernst Gabler, the piano manufacturer, was buried on Wednesday of this week.

... John R. Jennings, of the Pickwick Theatre, St. Louis, Mo., has given a trust deed for \$16,600.

... Henry F. Miller pianos are used at the Redpath Saturday matinees in the Boston Horticultural Hall.

... George Decker, of Decker Brothers, went to Philadelphia on Thursday afternoon, to stay several days.

... On Monday, Mr. Kranich, of Kranich & Bach, lost his little daughter, four years old. The funeral took place on Wednesday.

... R. A. Johnson, of Baldwin & Co.'s Louisville house, left New York for Boston, on Wednesday night. He will return to Louisville direct from Boston.

... The music trade in Rochester is very dull; very few instruments have been sold, during the election excitement, or

are selling now. The indications are, however, that trade will revive shortly.

... J. W. Brackett, of Boston, has just completed a very handsome concert grand, with an entirely new scale.

... H. Behning, the piano manufacturer, and Mr. Anderson, president of the Celluloid Piano Key Company, started last Tuesday on an extended trip through the West.

... Miss Caroline Bothner, daughter of George Bothner, the well known action maker, was married this week to William Brickelmaier. The bride is a very handsome brunette.

... The Chase Piano Company, of Richmond, Ind., is doing a flourishing business, and behind its orders. J. F. Williams started recently for an extended Western trip. A. B. Irwing, of Indianapolis, is traveling for the firm in the Northwest. The Chase Company obtained a premium for its pianos at the Cincinnati Exposition.

The Piano Trade.

THE election having been over more than a week, the only hindrance to trade thereby removed, a reporter of THE COURIER went the rounds of the piano trade on Thursday and gathered the views of the manufacturers as follows:

J. P. Hale was not at his office when the reporter called, but his son-in-law, Mr. Stone, said that orders are coming in freely and the outlook is very satisfactory.

Albert Weber was talking to Mme. Correno, who has been giving concerts with his piano; so the reporter talked with Ferdinand Mayer. Mr. Mayer said that business in the last month has been very satisfactory. Just after the election there was a lull for a few days, but with this week business began again with a rush. The future looks very promising. "We are making," continued Mr. Mayer, "eleven grand pianos a week, and yet cannot fill all of our orders for them. The demand for square pianos has fallen off, but this is more than made up by the increased demand for grands and uprights."

Charles Keidel, of Baltimore, has charge of Wm. Knabe & Co.'s warerooms in this city, until the recovery of his brother, H. F. Keidel, who was recently injured by a fall. Mr. Keidel said that business has been good up to the present time, and orders have been coming in rather more freely since the election than before.

For George Steck & Co., Mr. Nimbach said that trade was good, but there had been no marked improvement since the election, as the result had been pretty generally discounted before. He thought the promise of the future was very encouraging.

Billings & Co. have noticed some improvement in the retail trade, and also that collections are easier since the election than before. They regarded the outlook as very satisfactory.

George Decker, of Decker Brothers, was putting his business in shape to run over to Philadelphia for a few

days' sojourn, and therefore had no time to talk. Business, he said, was satisfactory, and there had been a perceptible increase of wholesale orders since the election. He regarded the indications of the trade in the future as encouraging.

William Steinway was detained at home by the bad weather on Thursday morning, &c. F. Tretbar, his right-hand man, was absent. Mr. Stetson, however, said everything in a business way was looking lively. Orders were coming in freely.

Ernst Gabler said: "I am having all and more than I can do to keep up with the orders that come pouring in upon me. Luckily I had a large number of pianos left after the fire, or I should have been in a bad box. I shipped twenty pianos last week." "When do you expect to have your factory completed?" "They begin work on it this week, and so ought to have it finished inside of a month."

Mr. Holmstrom, of James & Holmstrom, said they were having all the business they could attend to, and now that the election was settled, expected to keep it up for four years to come.

Mr. Sohmer, of Sohmer & Co., said they had been doing a splendid business ever since the fall trade commenced; the only thing he regretted was the scarcity of uprights. The demand for uprights has been much larger than for other styles, and they are now far behind their orders, and are making arrangements to increase their facilities for manufacture, in order to meet the demand.

At the factory of J. Bauer & Co., in Harlem, Mr. Tonk, who has charge of the New York division, said, in answer to the inquiry, "How is trade?"

"Excellent; never saw it better."

"Didn't the election affect your business?"

"No; not perceptibly. We were behind our orders and the little lull gave us a chance to catch up."

"Then you consider the business question settled for the next four years?"

"Yes; so far as we are concerned we are satisfied, and think the prospects encouraging in every way."

Mr. Behning, whose wareroom is in East One hundred and twenty-fifth street, is absent from the city, having gone on a business tour through the West. Mr. Beaus, who has charge, said business was very good, and that there is a great demand for Behning's small squares and small uprights. "The great trouble," he added, "is to get money. It is easy enough to sell goods, but not so easy to get pay for them. Before the election agents promised to pay immediately after; but now they fail to keep their promises. One agent, however, kept his promise by sending in a check which was not signed. Mr. Behning will be absent until after the first of December. He will establish several new agencies and will probably go as far as Kansas City."

CHICAGO:

188 & 190 State St.
Established 1868.

J. HOWARD FOOTE,

NEW YORK:

No. 31 Maiden Lane.
Established 1835.

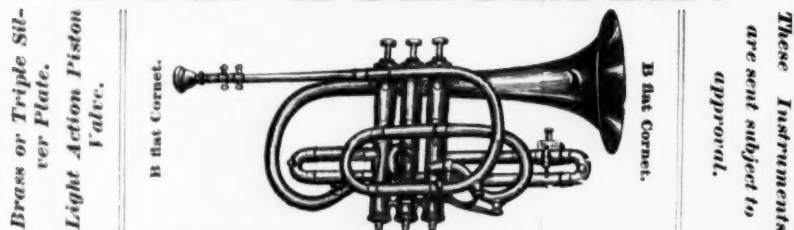
Band and Orchestral Instruments

AND GENERAL MUSICAL MERCHANDISE.

BY APPOINTMENT—U. S. AGENT for ANTOINE COURTOIS' (Paris) CORNETS AND BAND INSTRUMENTS. GENERAL AGENT for the MARVELOUS ORGUINETTE. U. S. AGENT for the TILTON PATENT GUITARS. SOLE IMPORTER of the Genuine CREMONA VIOLIN STRINGS; also, of the best RUSSIAN GUT STRINGS made in Saxony.

The Oldest Wholesale House in the line in New York. Catalogues mailed Free to any address.

FOR SOLOISTS!



Use common sense. Order on approval also one of the highest-priced instruments offered by any other maker, and test side by side with this. Compare—First, The Qualities; Second, The Prices.

BAND INSTRUMENTS!

New Catalogue ready—contains the price of everything needed by Bands; mailed free to every Band Leader who sends his address. Important every-day questions answered. List of Band Music. Reduced Prices and Liberal Terms. Send for Catalogue at once to

JOHN F. STRATTON & CO., 55 Maiden Lane, N. Y.

OTHER SPECIALTIES—Manufacturer of LIGHT PISTON, and ROTARY VALVE BAND INSTRUMENTS. Proprietor and Maker of the BINI PATENT GUITARS. The best qualities of MUSICAL BOXES. GERMAN ACCORDEONS, HARMONICAS, ENGLISH CONCERTINAS, ARTIST VIOLINS and BOWS, MEYER FLUTES, GENUINE OLD VIOLINS, &c.



STARK & CO.,

Importers

AND WHOLESALE DEALERS IN

Musical Instruments

STRINGS, &c.,

No. 25 Murray Street,
NEW YORK.

The Hallett & Davis Piano Manufacturing Company.

SINCE the failure of the old and well known house of Hallett, Davis & Co., of Boston, a full account of which was given in THE COURIER of February 7, a company has been formed with a capital of \$300,000, to carry on the business under the title of "The Hallett & Davis Piano Manufacturing Company." This company has purchased the good will of the old house with its world-wide reputation, the factory, all the unfinished stock, the lumber lying in the lumber yards and everything pertaining to the business. It has leased the warerooms on Washington street, which are being thoroughly remodelled and are to be frescoed and painted. The office will be arranged in a very different manner from what it was formerly.

Mr. Cook, formerly business manager for the Shoninger Organ Company of New Haven, Conn., has been elected president, and has entire charge of the business. Mr. Cook said to a reporter of THE COURIER who called at his office, "We are now what you might call in working order. We have been making some changes in the factory, which are about completed; and so from this time on we shall continue to increase our manufacture up to thirty or forty a week. We have ample capital to do a large business, and we mean to push the business to its utmost capacity."

The reporter paid a visit to the factory, which has undergone a number of changes since its occupancy by Hallett, Davis & Co.

It is a large six-story brick building, situated on Harrison avenue and reaching from Canton to Brookline street, having a frontage (on three streets) of four hundred feet, and containing forty thousand square feet, or nearly one acre of ground. It will give a better idea of the magnitude of this building to say that it contains three hundred and seventy-one windows, with forty-one hundred lights of glass and one hundred and eleven thousand five hundred and seventy-six square feet—about two and a half acres—of flooring. The building is fitted up with all the modern improvements, and is so arranged as to give the workmen every facility for turning out the best work possible in the shortest space of time. In order to accomplish this, the Hallett & Davis Piano Manufacturing Company has just purchased and placed in the factory several new machines, patented for the express purpose of manufacturing pianos.

On reaching the factory THE COURIER reporter was introduced to E. F. Perkins, the superintendent, a man every way competent to look after the construction of the piano in all its details.

The engine used to run the factory is a Campbell & Whittier double upright forty horse-power. Directly back of the engine is a large room for drying "glued-up stock." This room is 40 by 60 feet, and was well filled with stock. The thermometer here ranges from 100° to 110° most of the time.

On the first floor is the machinery for making the wood-work, embracing many ingenious appliances for planing, sawing and molding. As soon as the frames are put together,

the skeleton is placed on a table and a large planer run across it to even up the sides and tops of the uprights and the four sides of the square pianos. A cornering machine then descends and cuts off the square corners, making them round. The room in which this branch of the business is carried on is 50 by 100 feet. Near the centre is a large patent planer, which smooths off the whole bottom of the piano before the cases are built on. While they are planed, a saw running at the sides cuts them into the proper dimensions. So thoroughly do these machines do their work that the workmen have nothing to do but put the frames together and send them to the veneering room.

The lumber yard, where the lumber is stored, is 200 feet long by 100 feet wide. Adjoining this yard is a shed 50 by 100 feet, where the lumber is placed in order that it may season well before being taken to the dry room.

At one end of the cellar is an artesian well, 90 feet deep, with a 5-inch pipe, which supplies the water used on the premises. The third cellar, which is under the south wing, is used as a plate painting and bronzing room, with a large oven for baking the bronze. Directly back of this cellar is a room which is kept very damp, and is used for storing veneers. Under the main building are three large cisterns, which hold 25,000 gallons of water apiece. This water is used for filling the boilers for the engine.

The first floor of the south wing, which is 50 by 100 feet, is used as a packing-room where skeletons are stored ready for veneering. The second floor of the south wing is used for a ware room and for packing pianos for shipment. The second floor front room, 50 by 100 feet, is a tuning, regulating and scale-pattern room. The second floor, north wing, is used as a case room and for drilling the iron frames. The third floor, north wing, 50 by 85 feet, is used for making the keys. In front of this are inclosed rooms where the action is made. The third floor, main building, a room 50 by 100 feet, is used for finishing and putting in the actions. The third floor, south wing, is used for staining, graining, polishing, &c. On the same floor is a room, about twenty feet square, wherein the hammers are made. The fourth floor, south wing, is used for making sounding-boards and screwing the iron plates onto the upright skeletons. The fourth floor, main building, is used for gluing up sounding-boards, making all the cases for the grand pianos and tops for the square. The fourth floor, north wing, is used for making cases for the upright. This room was formerly used for making both uprights and squares. On the fifth floor, the north and south wings are used for varnishing, and the main building for rubbing and polishing.

Another Factory Burned.

AT an early hour on Tuesday morning fire was discovered on the fourth floor of No. 317 East Twenty-second street, in the varnish-room of Hertz & Co.'s veneer works. The building extends from 313 to 323, and contains a number of tenants, among them Frasier & Smith, manufacturers of pianoforte hammer covers, and Morse & Emerson, manufacturers of musical instruments. Next door to No. 323

is the Twenty-second street police station, and an alarm of fire was quickly sounded. This was followed by a second and third alarm, which brought engines from far and near. In a very short time flames were pouring from every window of the upper floors, and the highly inflammable nature of the contents made the battle a desperate one for the firemen. Streams of water were turned on the blazing building, and in about two hours the fire was out and the engines called off. The losses, it is thought, will aggregate about \$50,000. About six years ago the building was almost destroyed. Two years afterward another extensive fire broke out. Frasier & Smith lose about \$2,000, partly covered by insurance; Morse & Emerson lose about \$5,000, insured for \$4,500.

...Joseph Jefferson has at length worn out "Rip Van Winkle," and, all things considered, the public has reason to be glad of it. This, too, without detracting one morsel from the exquisite identity of the play, or rather of that portion of it which clusters around him. Latterly, however, popular interest in "Rip" has fallen off measurably, and "Rip Van Winkle" before a small and languid audience becomes one of the most dreary and saddening spectacles that the eye of man habitually lights upon. Mr. Jefferson long ago prayed for relief from what had become to a man of his sincerity and sensibility a burden too grievous to be borne. The public, however, while it may be the slave of a favorite and submit to affronts, indignities, even outrages, with a docility which astounds the philosopher, may also become a task master and a tyrant. Aggregations of mankind are impelled by emotion, not by reason, and feelings are the natural parents of caprice. In Mr. Jefferson's case, the worship of the artist became idolatry of the play. Mr. Jefferson tried to divert the public from "Rip" repeatedly and during long engagements would lay down his incubus once in a while, playing other rôles. But the public was merciless. When "Rip" was dropped the receipts dropped also, and before the first experimental season was over Mr. Jefferson had learned to obey as implicitly as Sindbad surrendered to the old man of the sea. But Sindbad one day tossed the old scamp into the water and drowned him. Mr. Jefferson has apparently done the same with "Rip." In view of his admirable comedy capacity for light and especially for old comedy, his return to such parts as *Bob Acres* is to be hailed with sincere pleasure. At the present day, thanks to the pernicious combination system there is in this country no training school for actors. In a few years artists, at all events, will be extinct. Under such conditions the emergence of Mr. Jefferson from the thralldom of one part into the more generous field of dramatic literature at large is an event to be heartily glad of.

...The Constanze Theatre, now building at Rome, will be one of the largest theatres in the world. The auditorium is intended to hold 4,000 people, while the stage will contain an area of 800 square metres; the edifice, besides, being provided with a number of subsidiary *salles* for rehearsals, &c. The orchestra is to be invisible. It is said, however, that this magnificent building is somewhat deficient in acoustic properties.



THE ONLY BANJO THAT RECEIVED A MEDAL.

G. ROBERT MARTIN,

No. 31 Cortlandt Street, New York,

MANUFACTURER OF THE CELEBRATED

THE ONLY BANJO THAT RECEIVED A MEDAL.



MARTIN GUITARS

Proprietor and Manufacturer of the DOBSON'S PATENT CLOSED-BACK STAGE AND PARLOR BANJOS.

REPORT OF THE CENTENNIAL COMMISSION:—"A noteworthy improvement on the ordinary kind; they are excellent in material and workmanship; of full resonance, and effective in tone." [Seal.] Attest: J. R. HAWLEY, President; J. L. CAMPBELL, Secretary. A. T. GOSHORN, Director General.

Also Manufacturer of the Improved Piston Patent Light-Valve Band Instruments, and Importer and Jobber of all kinds of Musical Merchandise.

FOR SALE BY ALL FIRST CLASS MUSIC HOUSES.



LOUIS SCHREIBER,

Sole Agent in the United States for
F. Besson & Co., London,

Celebrated Prototype Band Instruments,

No. 57 East 91st St., New York.

Messrs. BESSON & CO. have sent for publication the following letter:
MR. LOUIS SCHREIBER,
Sole Agent in U. S. A. for F. Besson & Co.'s Musical Instruments, 57 East 91st Street, New York.
DEAR SIR.—Being perfectly satisfied with our business connexion with you, we have much pleasure in again stating that by virtue of our Agreement with you (which agreement was renewed by our Letter to you dated 13th June, 1879), you are still our Sole Agent for the U. S. A.; that we have no other agent in that country, and that all our business transactions must pass through your hand, until the expiration of the said agreement. You are at liberty to make any use you wish of this Letter.
We remain, Dear Sir, Yours faithfully,
F. BESSON & CO.

SEND FOR ILLUSTRATED CIRCULAR.

AUGUST POLLMANN,

No. 58 Maiden Lane, New York,

MANUFACTURER AND IMPORTER OF

Cornets and Band Instruments.

CORNETS—With Improved Rotary and Improved Piston Valves, also with the Patent Piston Light Valves in their artistic GAUTROT'S, BESSON'S, COURTOIS' and other celebrated Styles.



BAND INSTRUMENTS—With Improved Rotary Valves, also with German Piston and Improved Piston Valves, and with Patent Piston Light Valves of CELEBRATED MAKERS. Latest Styles.

Also Importer of

and Jobber in

European and American Musical Instruments,

STRINGS AND GENERAL MUSICAL MERCHANDISE,

OEHLER'S PATENT GUITARS, MANDOLINS, ZITHERS, &c., Warranted to produce the clearest strongest and most lasting tone. Also numerous other Specialties.

FOR STUDY PURPOSES ONLY. UNAUTHORIZED REPRODUCTION FORBIDDEN.

Microfilm of a copy in

The Newberry Library - Chicago 10 - Illinois

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

JOSEPH ALI,
Cornet, 125 Hall st., Brooklyn.

RICHARD ARNOLD,
Violin, 579 Lexington ave., N. Y. City.

A. BERNSTEIN,
Violin, 126 East 17th st., N. Y. City.

PROF. BELLOIS,
Cornet Soloist, North's Music Store, 1308 Chestnut Street, Phila., Pa.

OSCAR COON,
Arranger of Band Music, 67 West 5th st., N. Y. City.

DR. LEOPOLD DAMROSCH,
Leader of Orchestra, 149 East 47th st., N. Y. City.

T. R. DEVERELL,
Band Leader, 300 Fifteenth st., Brooklyn.

OTTO LENHARD,
Violin, San Francisco, Cal.

DAVID H. BRAHAM,
Violin, 96 King Street, N. Y. City.

H. B. DODWORTH,
Band Leader, 5 East 14th st., N. Y. City.

P. S. GILMORE,
Band Leader, 61 West 12th st., N. Y. City.

C. S. GRAFULA,
Band Leader, 83 East 10th st., N. Y. City.

EDWARD CHAPMAN,
Comedian, Simmonds & Brown, 863 Broadway, N. Y. City.

JULIUS RISCH,
Violin, 34 Bond st., N. Y. City.

A. SORTORI,
Violin, 17 East 14th st., N. Y. City.

EDWARD LEBRE,
Saxophone, 908 Dean st., Brooklyn, N. Y.

ADOLPH NEUENDORFF,
Conductor, Germania Theatre, N. Y. City.

F. LETSCHE,
Trombone, 318 East 10th st., N. Y. City.

J. PFEIFFENSCHNEIDER,
Double Bass, 91 St. Mark's place, N. Y. City.

WILLIAM ROBERTSON,
Band Master, 393 Howerly, N. Y. City.

FREDERICH VOSS,
Leader, 1st Reg. Band, 162 William st., Newark, N. J.

ALFRED L. SIMPSON,
Musical Director, Harrison Combination, 1495 Broadway, N. Y. City.

J. F. BRIEN,
New York Mirror, 12 Union sq., N. Y. City.

Miss HELEN BLYTHE,
Leading Lady, Daly's Theatre, season 1880-81.

CHAS. F. WERNIG,
Leader, Twenty-third Regiment Armory, Brooklyn.

F. W. ZAULIG,
Musical Director, Specially re-engaged for Soldene English Opera Co. (3d Grand Tour in America), 311 East 14th st., N. Y. City.

JOSEPH HELFRICH,
Violin, 108 First st., N. Y. City.

HOWARD REYNOLDS,
Cornet Soloist. For Cornet engagements address J. Howard Foote, 31 Maiden Lane, N. Y. City.

PROF. E. P. CHASE,
Piano and Organ. Address Chickering & Sons, corner 18th st. and 5th ave., N. Y. City.

JACOB KOHL,
Violin, 14 Eighth st., N. Y. City.

JOHN LEE,
Violin, Paterson, N. J.

JOHN C. FILLMORE,
Pianoforte, Organ, and Theory, Milwaukee College, Milwaukee, Wis.

WILLIAM PAUL BOWN,
Basso Cantante, Comedy and Old Men, 202 W. 23d st., N. Y. City.

JULIAN FRANCISCO,
Primo Tenore, Steinway Hall, N. Y. City.

MINNIE VINING,
Engaged Season of 1880-81 Wallack's Theatre. Care of E. Kennedy, 481 Eighth st., N. Y. City.

ELMA DELARO,
Norcross Opera Company, New York Aquarium.

MRS. HARRIET CLARK,
Vocal Instruction, 18 E. 24th st., near Madison sq., N. Y. City.

GEO. BOWRON, R. A. M.,
Musical Director, Haverly's Fourteenth street Theatre.

SIG. DE CARLO,
109 First ave., bet. 6th and 7th sts., N. Y. City.

MISS ANNA BOCK,
Pianist, having just returned from Europe, will accept concert engagements. Address, care of Steinway & Sons, Steinway Hall, N. Y. City.

HOMER N. BARTLETT,
Composer, Pianist and Organist, Steinway Hall, N. Y. City.

GEORGE F. BRISTOW,
Piano, Organ, Singing, &c., Steinway Hall, Fourteenth st., N. Y. City.

MISS HENRIETTA BEEBE,
Soprano, for Oratorio and Concert, 128 East 39th st., N. Y. City.

O. B. BOISE,
Gives instruction in Piano, Organ Theory and Composition, 33 Union sq., N. Y. City.

MISS CLARA E. COLBY,
Soprano. Can be engaged for Concert, English, German or Italian Opera. 10 Union sq., N. Y. City.

MME. CLARA BRINKERHOFF,
Prima Donna Soprano Singer, Concerts and Oratorio. A few pupils accepted. 303 East 19th st., N. Y. City.

MR. E. A. CARY,
Concert Pianist, 125 Tremont st., Boston, Mass.

MME. CAPPANI,
Vocal Teacher of Italian School, Drawing Room, Oratorio, Church and Concert Singing, Operatic Acting and Finishing for the Stage, 351 Fifth av., cor. 34th st., N. Y. City.

MRS. BELLE COLE,
Soprano for Concert Engagements, 101 Waverley place, N. Y. City.

MME. ADELINA MURIO-CELLI,
Vocal Instruction, 18 Irving place, N. Y. City.

COLLEGE OF ORATORY AND ACTING—THE ONLY ONE IN AMERICA.
J. E. FROBISHER, Director. Open all the year. Nearly 200 pupils since opening. Frobisher's new work, "Acting and Oratory," price, \$2. Persons join at any date. Send for new catalogue. 54 East 21st st., N. Y. City.

WILLIAM COURTNEY,
Tenor. Opera, Concert, Oratorio and Vocal Instruction, 120 East 37th st., N. Y. City.

MISS EMILY M. DODGE,
Pupil of S. B. Mills, gives Piano Instruction, 251 West 25th st.

MARCO DUSCHNITZ,
Vocal Instruction, 110 West 14th st., N. Y. City.

H. W. NICHOLL,
Revises, corrects and rewrites Musical MSS., preparing and editing them for publication. Also proofs accurately read for composers and publishers. Address office of the Courier, 74 Duane street, N. Y.

W. E. G. EVANS,
Professor Vocal Music, 152 West 11th st., N. Y. City.

FRANCISCO FANCIULLI,
Vocal Instruction, 50 West 16th st., N. Y. City.

LEO KOFLER,
Organist of St. Paul's Chapel, Trinity Parish. Voice Culture, 471 Fourth ave., bet. 31st and 32d sts., N. Y. City.

MME. JULIA RIVE-KING,
Piano Virtuoso, Care Steinway & Sons, Steinway Hall, N. Y. City.

HORATIO C. KING,
Attorney and Counsellor at Law, 128 Broadway, N. Y. City.

H. LAMBERT,
Violinist, Teacher of the Violin, 77 St. Mark's place. Reference: Steinway & Sons and Chickering & Sons.

MISS M. LOUISE SEGUR,
Soprano Soloist. Concerts and Oratorios; also Vocal Culture, 117 E. 14th St., N. Y. City.

SIGNOR LUIGI LENCIONI,
Buffo Baritone. Opera, Concert and Receptions, 268 West 23d st., N. Y. City.

ALBERTO LAURENCE,
Instruction in Singing and the higher branches of Vocal and Dramatic Art, 18 East 14th st., N. Y. City.

ARNOLD W. MEYER,
Concert Pianist and Teacher of Pianoforte, 61 St. Felix st., Brooklyn, or Haines Brothers, 241 Fifth ave., N. Y. City.

C. C. MULLER'S
Classes in Harmony, Composition and Instrumentation, 334 East 17th st., N. Y. City.

HAYDON TILLA,
The Popular Tenor, Teacher of Singing and Production of the Voice, with his highly successful method. MRS. HAYDON TILLA, Teacher of the Piano. Address, for concerts, lessons and terms, 58 Clinton place, near Fifth ave., N. Y. City.

MISS EMILY WINANT,
Contralto, for Oratorios and Concerts, 100 W. 52d st., N. Y. City.

JULIUS E. MEYER,
Vocal Maestro, Italian, French, German and English Singing, 124 Fifth ave., N. Y. City.

MISS MAUD MORGAN,
Harpist. GEORGE W. MORGAN, Organist and Conductor, for instruction on organ, etc., 339 West 19th st., N. Y. City.

MME. IVAN C. MICHELS,
Teaches Elocution for Pulpit, Bar and Stage, 33 Lafayette place, N. Y. City.

MR. S. B. MILLS,
Pianist, Steinway Hall, N. Y. City.

FRED'K MOLLENHAUER'S
Violin School, 13 St. Mark's place, N. Y. City.

MR. AD. NEUENDORFF,
Manager of the Germania Theatre, Germania Theatre, Fourteenth st., N. Y. City.

O. M. NEWELL,
Concert Pianist, Weber's, 108 Fifth ave., N. Y. City.

ALFRED H. PEASE,
Concert Pianist, 91 Fifth ave., or Steinway Hall, N. Y. City.

MR. GEO. WERRENATH,
Tenor, Concert, Oratorio or Opera in English, Italian and German, 11 Poplar st., Brooklyn, N. Y.

SINGERS, AS WELL AS ACTORS, SHOULD
understand the art of elocution and dramatic action. Pupils instructed at their residence; fifty cents per lesson. Address ACTOR, Musical Courier Office.

Amusements.

KOSTER & BIAL'S CONCERT HALL,
23d st., near 6th ave.
RUDOLPH BIAL'S GRAND ORCHESTRA.
Admission 25 cents.
OPEN EVERY EVENING.

METROPOLITAN CONCERT HALL,
Broadway, 7th ave. and 41st st.
Only place of its kind on this continent, and built especially for the introduction of POPULAR MUSIC.
Elegant Café, Restaurant, Drawing Rooms, &c. Splendid open air Terrace, 20 feet wide, extending entirely around the building, and forming a continuous PROMENADE FOUR HUNDRED FEET LONG.
MR. RUDOLPH ARONSON'S SUPERB ORCHESTRA.
— FIFTY SELECTED PERFORMERS. —
First introduction of European Popular Concerts, as performed by Strauss, in Vienna; Arban, in Paris, and Keler Bela, in Berlin.
Commencing every evening at 8 o'clock.
Admission, 25c. Private Boxes, \$2 and \$3 each.

STEINWAY HALL. DONALDI-RUMMEL.
FRIDAY EVENING, NOV. 19th, at 8
DONALDI-RUMMEL CONCERT COMBINATION.
MADAME EMMA DONALDI, Soprano.
Her first appearance in New York.
MR. FRANZ RUMMEL, Pianist.
MISS MARIE SCHELLE, Mezzo-Soprano.
MISS E. RODERICK, Contralto.
SIGNOR EMILIO BELARI, Tenor.
SIGNOR GIORGIO CASTILI, Basso.
MR. LEOPOLD LICHTENBERG, Violinist.
And the world-renowned Cornet Soloist, MR. J. LEVY.
SIGNOR FILOTEO GRACO, Accompanist.
GRAND ORCHESTRA, Conductor, MR. W. G. DIETRICH.
Admission, \$1. Reserved Seats, 50 cts. extra.
Can be obtained at Steinway Hall and usual places.
SECOND CONCERT, SATURDAY EV'G, NOV. 20.

MADISON SQUARE THEATRE, W. 24th st. and Broadway. STEELE MACKAYE, Manager.
"The handsomest theatre in the world."
The only theatre now open with its regular company. Perfect system of summer ventilation. Air passed over ice.
— HAZEL KIRKE. —
Mackaye's double stage, which avoids tedious waits between acts.
Every Evening at 8:30. Saturday Matinee at 2.

How to trade with Great Britain and her Colonies and Dependencies.

—ADVERTISE IN THE LONDON—

Musical Opinion & Music Trade Review,

The largest, oldest, best and most trustworthy, and the representative organ of the Music Trade in London and Provincial Towns of Great Britain. Large and influential circulation. Write for scale and charges to **REID & NEPHEW, 1 Sherborne Lane, London, E. C.**

THE LOCKWOOD PRESS!

No. 74 DUANE STREET, NEW YORK,

CLAIMING the ability to produce first-class typographical work, and possessing the latest improved presses, capable of doing the finest class of printing, the undersigned, owing to the numerous unsolicited favors from various patrons, has equipped a complete

BOOK, NEWSPAPER AND JOB

STEAM PRINTING ESTABLISHMENT,

and is now prepared to execute all orders with which he may be entrusted, from the smallest Card, Notehead or Circular to the largest Book, Newspaper or Catalogue. LOWEST PRICES CONSISTENT WITH GOOD WORKMANSHIP.

—CATALOGUE WORK A SPECIALTY.—

Accurate translations made and printed in English, French, Spanish, German or Portuguese.

The undersigned will also undertake to produce in miniature or enlarged form, by the best process yet discovered, electrotypes of wood-cuts, price lists, catalogues, &c., an ordinary proof sheet being all that is necessary for their production. In applying for estimates, send one copy of the work to be reduced, with the size desired, and, if required to be printed, the number of copies wanted. Special attention given to all orders for fine wood engraving by the best artists, on the most favorable terms. Electrotypes furnished, mounted on wood or metal, at short notice. Address all orders to

HOWARD LOCKWOOD, Printer and Publisher,
No. 74 DUANE STREET, NEW YORK.

LOCKWOOD'S DIRECTORY OF THE PAPER TRADE.

THE AMERICAN MAIL AND EXPORT JOURNAL.

CHAS. MISSENHARTER, Manufacturer of the Celebrated Excelsior Band Instruments.



Highest Medal awarded at the Exhibitions of London, Paris, Philadelphia, San Francisco and the New England States.

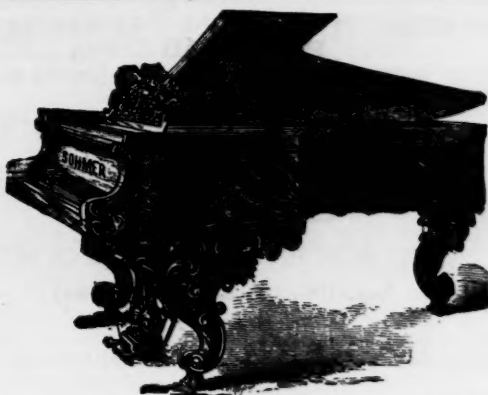
Highest Medal awarded at the Exhibitions of London, Paris, Philadelphia, San Francisco and the New England States.

Factory: 204, 206 and 208 E. Twenty-third Street, New York.

My Cornets are used by all first class artists. Send for Circular.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

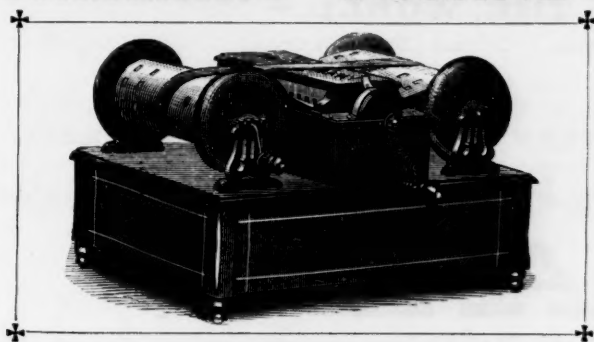
SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

Chase Piano Co.

Square, Square Grand and Imperial Upright Grand

**Richmond, Ind.**

THE ONLY SUCCESSFUL FIRST-CLASS FACTORY IN THE WEST.

THE McTAMMANY ORGANETTE.

JOHN F. STRATTON & CO.,

WHOLESALE AGENTS,

Importers and Wholesale Dealers in Violin Strings and Musical Instruments of every description,
No. 55 MAIDEN LANE, NEW YORK.

NEW ENGLAND CABINET ORGANS

Eclipse all others in Important Improvements!

Most Powerful Melodeons, Beautiful and Convenient. Study their Superb Qualities and you will have no other. Catalogues and Testimonial Books mailed free to applicants.

NEW ENGLAND ORGAN COMPANY. Chief Offices, 1299 Washington St., Boston, Mass.

J. H. & C. S. ODELL,

MANUFACTURERS OF

Church and Chapel

ORGANS

of every description, with all Modern Improvements, including their Celebrated Patent Pneumatic Composition Movement between Manuals and Pneumatic Tubular Action.

407 and 409 W. Forty-second St.,

NEAR NINTH AVENUE,

NEW YORK.

RAVEN

PIANOS

Established 1829.

The Best Upright Made.

SPECIAL RATES TO DEALERS.

Manufactory, 12 Washington Place,

Warerooms, 13 E. 16th Street, New York.

**ALBRECHT & CO'S
NOTICE TO PIANO DEALERS!**

We are seeking to establish new AGENCIES for our Superior Instruments, wherever they are not yet represented, and offer UNEXAMPLED CASH FIGURES to reliable parties.



THE ALBRECHT PIANOS are guaranteed to be unequalled by any other make, and acknowledged by all as the present Standard.

Any responsible Dealer desiring to handle the celebrated "Albrecht," will please address, for Illustrated Catalogue and Cash Price List,

ALBRECHT & CO.,
No. 610 ARCH ST.,
PHILADELPHIA, PA.

**THE
ALBRECHT PIANOS.**

The Peer of any Make! Prices Extremely Low!
AWARDED CENTENNIAL GRAND PRIZE MEDAL.



Any one desiring to possess a good and cheap Piano, should not fail to purchase an ALBRECHT, musicians and experts preferring this make to all others, and thousands of them being used all over the country. Before buying elsewhere, these superior instruments should be heard, whose lovely tones, in harmony with their WONDERFULLY LOW PRICES, enchant and surprise buyers. Intending purchasers, not acquainted with the various makes, may in all confidence select from the stock of ALBRECHT & CO'S inimitable Pianos, being assured of honest and conscientious treatment, as all customers receive a POSITIVE GUARANTEE FOR FIVE YEARS.

SEND FOR ILLUSTRATED CATALOGUE AND PRICE LIST.

ALBRECHT & CO'S WAREROOMS,
No. 610 ARCH STREET, PHILADELPHIA, PA.

Fort Wayne Organ Co.

FORT WAYNE, IND.

For Purity of Tone,
Quick Response,

—THE—
PACKARD
HAS NO EQUAL.

For Durability,
Elegance of Finish.

—Lowest in Price. Highest in Merit.—

Send for Catalogues, Prices and Terms.

PACKARD
Orchestral Organs

C. KURTZMANN

—**GRAND**—
SQUARE ~~AND~~ UPRIGHT,
Nos. 106, 108 & 110 Broadway,
BUFFALO, N. Y.

PIANOFORTES

First Medal and Diploma at the Centennial Exhibition, Philadelphia, 1876.



Gold Medal at the
World's Fair, Vienna,
1873.

S T E C K

Gold Medal at the
World's Fair, Vienna,
1873.



Has received the Highest Honor ever obtained by any Piano Manufacturer for

GRAND, SQUARE and UPRIGHT PIANOS,

"For greatest power, pleasing and noble quality of tone, pliable action and solid workmanship, novelty of construction in an independent iron frame, and placing strings in three tiers."

FACTORY, 34th St., bet. 10th and 11th Aves.

WAREROOMS, No. 11 E. 14th St., New York.



CLOUGH & WARREN ORGANS

—**CAPTIVATE THE WORLD.**—

Diploma and Medal, Centennial Exposition; Grand Prize Medal, Paris Exposition.

The great celebrity attained within a comparatively short time by this firm is due not only to perfection in workmanship, material and style, but also to the marvelous effect of the Patent Qualifying Tubes controlled and used only by this firm. Send for Illustrated Catalogue.

CLOUGH & WARREN ORGAN COMPANY, DETROIT, MICH.

J. P. HALE

Is making 100,000 of those splendid **NEW SCALE UPRIGHT and SQUARE PIANOS** for the Trade, at **HALF-PRICE**. They are the only **HALF-PRICE PIANOS** made that have stood different climates successfully for the past twenty years.

Call and see them at **THIRTY-FIFTH STREET and TENTH AVE., New York.**

WESSELL, NICKEL & GROSS,

MANUFACTURERS OF

—Grand, Square and Upright—

PIANOFORTE ACTIONS.

Nos. 457, 459 and 461 West 45th St., cor. Tenth Ave., New York.

Established in 1857.

J. W. BRACKETT,

Manufacturers of—

GRAND,

Upright and Square

PIANOFORTES.

Patent Pedal.
Upright Pianofortes
a Specialty.



WAREROOMS AND FACTORY,

581 Washington Street, BOSTON.

THE CABINETTO

20 inches long, 16 1/2 inches wide,
13 1/2 inches high.



Weight, 36 Pounds.
Boxed for Shipping.

Is a small Musical Cabinet of strong and durable construction, a wonder of simplicity and prompt execution. The tone is full, rich and sustained. Plays everything. The case is of solid black Walnut, nicely finished, with gilt trimmings. It is made with the latest improvements, and is a most enjoyable instrument.

Orguinettes, Musical Cabinets, Pianos,
Reed Organs and Large Pipe Organs,

All operating mechanically as Orguinettes, for sale at our Warerooms and by our Agents throughout the World.

THE MECHANICAL ORGUINETTE CO.

No. 831 Broadway, bet. 12th & 13th Sts., New York.

KEBACH**GRAND, SQUARE AND UPRIGHT PIANOS**

Received the Highest Award at the UNITED STATES CENTENNIAL WORLD'S EXHIBITION at PHILADELPHIA, 1876, and are admitted to be the Most Celebrated Instruments of the age.

GUARANTEED FOR FIVE YEARS.

Illustrated Catalogue furnished on application. Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d St. Factory, From 233 to 245 E. 23d St., New York.

KEBACH**GABLER****GRAND, SQUARE AND UPRIGHT**

All my Pianos have my patent Agraffe Bell Metal Bar arrangement, patented July, 1872, and Nov., 1875, and my Uprights have my patent metallic action frame, cast in one piece (patented May, 1877, and March, 1878), which has caused them to be pronounced by competent judges,

THE BEST PIANOS MANUFACTURED.

Factory and Warerooms, 220, 222 & 224 East 22d Street, New York.

PIANOS.**The STRATTON RUSSIAN GUT STRINGS***Unexcelled for Durability and Tone.*

Beware of imitators who, having more confidence in our business ability than their own, copy our NAME and MANNER OF PACKING in the hope to benefit by our reputation.



EVERY STRING BEARS OUR TRADE MARK, AND IS FULLY WARRANTED BY US.

For Sale by all Retail Dealers. No Strings Sold by us at Retail.

JOHN F. STRATTON & CO.,*Importers and Dealers in all kinds of Musical Merchandise*

No. 55 Maiden Lane, New York.

GEORGE BOTHNER,

MANUFACTURER OF

Grand, Upright and Square

Pianoforte Actions,

144 and 146 Elizabeth St., New York.

ALFRED DOLCE,

No. 122 East Thirteenth Street, New York.

PIANOFORTE MATERIALS.**SALES, 1875-80.**

PIANO HAMMER FELTS.		SOUNDING BOARDS.	
			Boards.
1875.....	9,089 Lbs.		
1876.....	9,910 "	260	"
1877.....	13,262 "	5,249	"
1878.....	16,258 "	9,006	"
1879.....	20,138 "	37,690	"
1880 (first 8 months)	18,119 "	26,274	"

T. L. WATERS'**Pianos and Organs,**

14 E. Fourteenth St., N. Y.

Agents Wanted. New Catalogues ready Sept. 1st.

General Agents for the Shoninger Celebrated Organs for the States of New York, Pennsylvania and Michigan.

F. CONNOR,**PIANOS.**

Factory 239 E. Forty-first St.,

NEW YORK.

Dealers admit they are the best medium-priced Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly Tuned and Regulated.

IVORY**To Pianoforte, Organ and Key Makers.****MASON J. MATTHEWS,**

Agent for STEPHEN STAIGHT, London, Eng.

has for sale a few hundred sets each of Nos. 2, 3, 4 and 5 Ivory, which he will sell cheap.

Apply at Warerooms of THE MECHANICAL ORGUINETTE COMPANY, 831 Broadway, New York.

IVORY**HORACE WATERS & CO.,**

MANUFACTURERS AND DEALERS IN

Pianos and Organs,

826 Broadway, New York.

—ALSO GENERAL WHOLESALE AGENTS FOR—

HALLETT, DAVIS & CO.'S
Superior Pianos**B. SHONINGER'S**
Celebrated Organs.

ILLUSTRATED CATALOGUES MAILED.

WM. M. WILSON,
(Successor to HENRY ERBEN & CO.)**Church Organs**

MANUFACTORY AND WAREHOUSES:

260-262 W. 28th St., near 8th Ave.

Builders of FIRST-CLASS ORGANS ONLY, with every valuable modern improvement and special inventions. Orders promptly executed at very reasonable rates. For specifications, prices, terms, &c., please address or apply at the factory.

—Established in 1856—

United States Organ

MANUFACTURED BY

WHITNEY & RAYMOND.

Cleveland, Ohio.

SEND FOR NEW CATALOGUE.

STRAUCH BROTHERS,

—MANUFACTURERS OF—

Grand, Square and Upright Pianoforte Actions.

116 GANSEVOORT STREET,

Cor. West Street,

NEW YORK.

G. A. ZOEBISCH & SONS,

46 Maiden Lane, New York,

Manufacturers of the Best Quality Brass and German Silver Rotary Valve

BAND INSTRUMENTS.

Also "Besson," "Courtois" and "Distin" Styles Patent Light Piston Valve Cornets and Band Instruments.

AND IMPORTERS OF AND WHOLESALE DEALERS IN

French, German and Italian

MUSICAL INSTRUMENTS, Strings and Musical Merchandise in general.

Depot for C. F. MARTIN & CO.'S CELEBRATED GUITARS.

Which stand and ever have stood unrivaled, and are acknowledged the best in the world by the most eminent Soloists, such as: Madame De Goni, Mr. J. B. Coupa, Mr. Wm. Schubert, Mr. S. De La Cova, Mr. Chas. De Janon, Mr. H. Worrell, Mr. Napoleon W. Gould, Genuine "Meyer" Flutes and Piccolos, "Berteling" Clarionets and Flutes, White's Chinrests, "Rogers" Best Drumheads, Tiefenbrunner Zithers.

SAMUEL PIERCE,

Established 1847.

(Largest Organ Pipe Factory in the World.)

READING, MASS.,

METAL and WOOD

Organ Pipes

The very best made in every respect.

A specialty made of furnishing the HIGHEST CLASS VOICED WORK, both

Flue and Reed.

Is also prepared to furnish the best quality of Organ Keys, Action, Wires, Knobs, &c.

Church Organs

ESTABLISHED REPUTATION,

MANUFACTURED BY

GARRETT HOUSE,

Nos. 122 Clinton & 138 Elm Sts.,

BUFFALO, N. Y.

JARDINE & SON,

ORGAN BUILDERS, 318 & 320 E. 39th St.

LIST OF OUR

Largest Grand Organs.

Manuals.

Fifth Avenue Cath., N. Y.,	4
St. George's Church,	4
St. Paul's M.E. Ch.,	4
Holy Innocents,	4
Fifth Ave. Pres. Ch.,	3
Brooklyn Tabernacle,	4
Pittsburg Cathedral,	4
Mobile Cathedral,	3
1st Pres., Philadelphia,	3
St. John's M.E., Brooklyn,	3
Trin. Ch., San Francisco,	3
Christ Ch., New Orleans,	3
Sacred Heart, Brooklyn,	3

**IMPORTANT ANNOUNCEMENT.**

To Musical Editors, Dealers, Composers, and to All Who Write.



THE demand for a cheaper Writing Machine has induced us to make a large reduction in the prices of our Type-Writers. No one, with much writing to do, can afford to be without this instrument, which can be used at sight by anyone, and with little practice will enable a person to write twice as fast as with a pen. It is durable, portable and clean. It is operated by keys, like a piano. Several copies may be taken at one writing. Send stamp for circular.

E. REMINGTON'S SONS,

281 & 283 Broadway, New York.

WEBER PIANO.

Complete Triumph.

Read the wonderful Official Report, being the basis of the
United States Centennial award decreed to

Complete Triumph.

ALBERT WEBER, NEW YORK, FOR GRAND, SQUARE AND UPRIGHT PIANOS.
REPORT.

"For **sympathetic, pure and rich tone combined with greatest power** (as shown in their Grand, Square and Upright Pianos). These three styles show intelligence and solidity in their construction, a pliant and easy touch, which at the same time answers promptly to its requirements, together with excellence of workmanship."

A. T. GOSHORN, Director-General.

J. R. HAWLEY, President.

Attest. [Seal.] J. L. CAMPBELL, Secretary.

CAUTION.—Beware of unscrupulous advertisers, who are trying to palm off a CERTIFICATE OF PRIVATE INDIVIDUALS consisting of renowned Professors of Universities and Colleges, Chemists, Astronomers and Engineers, as a Centennial award on Pianos.

The Weber Grand Piano reached the highest average over all Competitors, 95 out of a possible 96, next highest on Grand Pianos at 91.

Call and see the **Official** report at the Weber Rooms and hear the Weber Pianos, which stand to-day without a rival for "**sympathetic, pure and rich tone combined with greatest power.**"

Illustrated Catalogue, with Price List, mailed free upon application.

Warerooms, Fifth Avenue, corner Sixteenth Street, New York.

ESTABLISHED 1843.

ESTABLISHED 1843.

WOODWARD & BROWN,

Pianoforte Manufacturers,

592 WASHINGTON STREET,

BOSTON, MASS.

**CALENBERG
& VAUPEL**

Rich in Tone,
Durable in Pitch,

PIANOS

Elastic in Touch,
Elegantly Finished.

**CALENBERG
& VAUPEL**

333 & 335 West 36th Street, bet. 8th & 9th Aves., New York.

BEHNING

FIRST-CLASS
Grand, Square and Upright
PIANOFORTES.

BEHNING

Office and Warerooms, 129 East 125th Street; Manufactory, 124th Street, cor. First Avenue, NEW YORK.



**ESTEY
ORGAN**

Everywhere known and prized for
Skill and fidelity in manufacture,
Tasteful and excellent improvements,
Elegant variety of designs,
Yielding unrivaled tones.

Illustrated Catalogues sent free.

J. ESTEY & CO.,

Brattleboro, Vt.

STEINWAY

GRAND, SQUARE AND UPRIGHT



PIANOS.



STEINWAY & SONS are the only Manufacturers who make every part of
their Piano-fortes, exterior and interior (including the casting
of the full iron frames), in their own factories.

New York Warerooms, Steinway Hall,

Nos. 107, 109 and 111 E. Fourteenth Street.

CENTRAL EUROPEAN DEPOT, STEINWAY HALL,

No. 15 Lower Seymour Street, Portman Square, W., London.

Factory: Block bounded by 4th and Lexington Aves., 52d and 53d Sts., New York.

SAW MILL, IRON FOUNDRY AND METAL WORKS, ASTORIA, LONG ISLAND.

Opposite One Hundred and Twentieth Street, New York.